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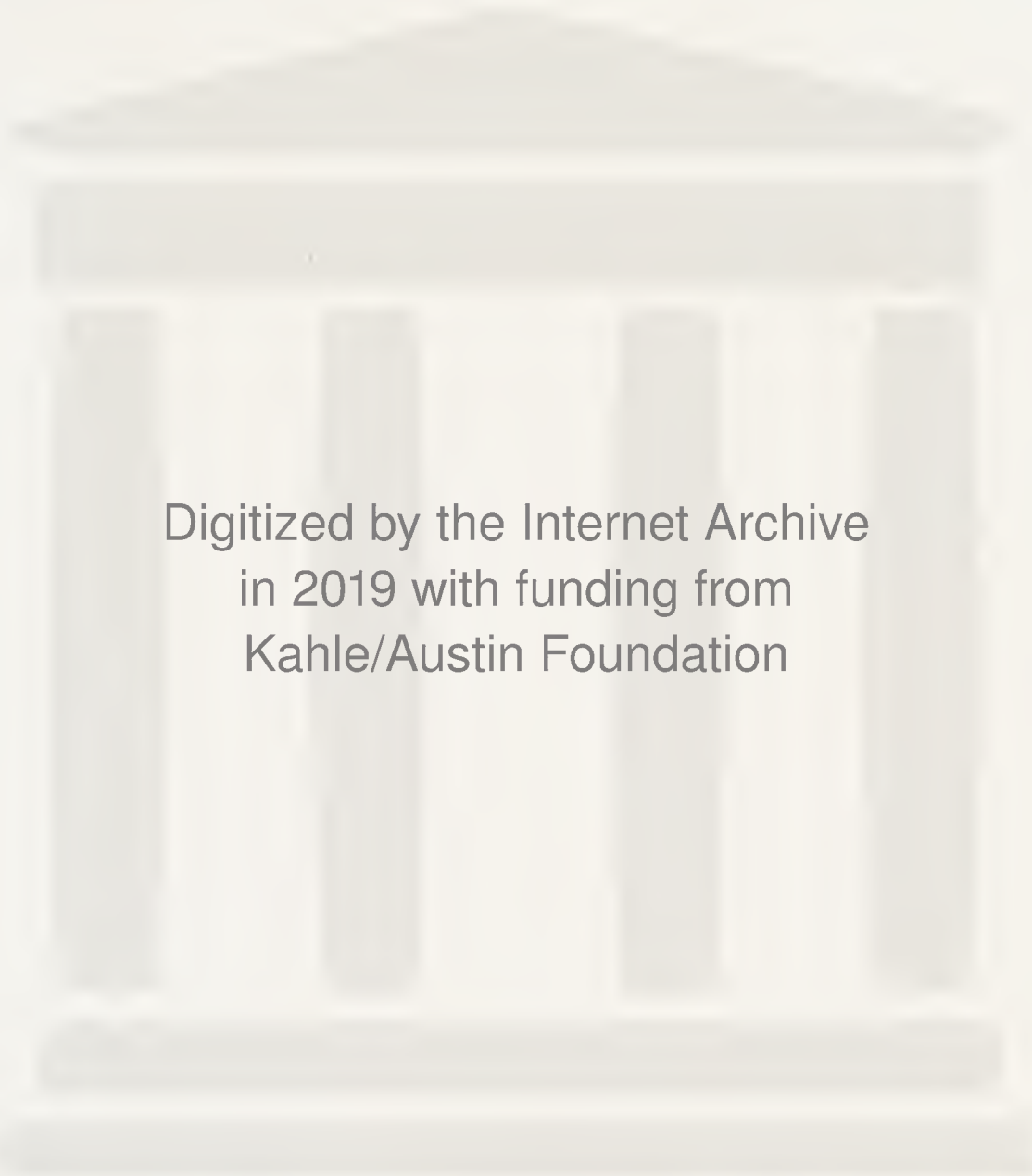
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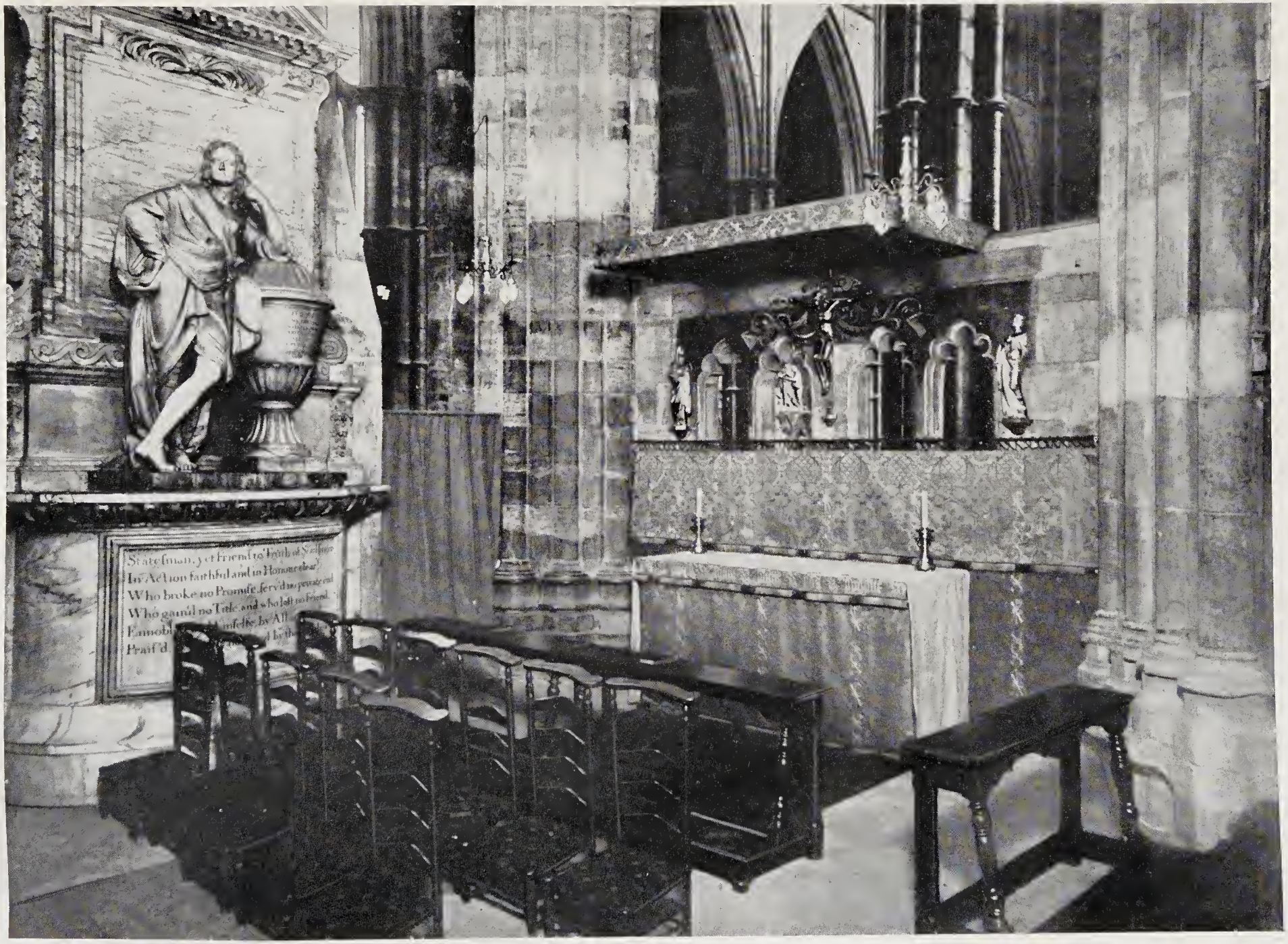

Frontispiece.] [*A. F. Brown.*

THE CHAPEL OF THE HOLY CROSS.

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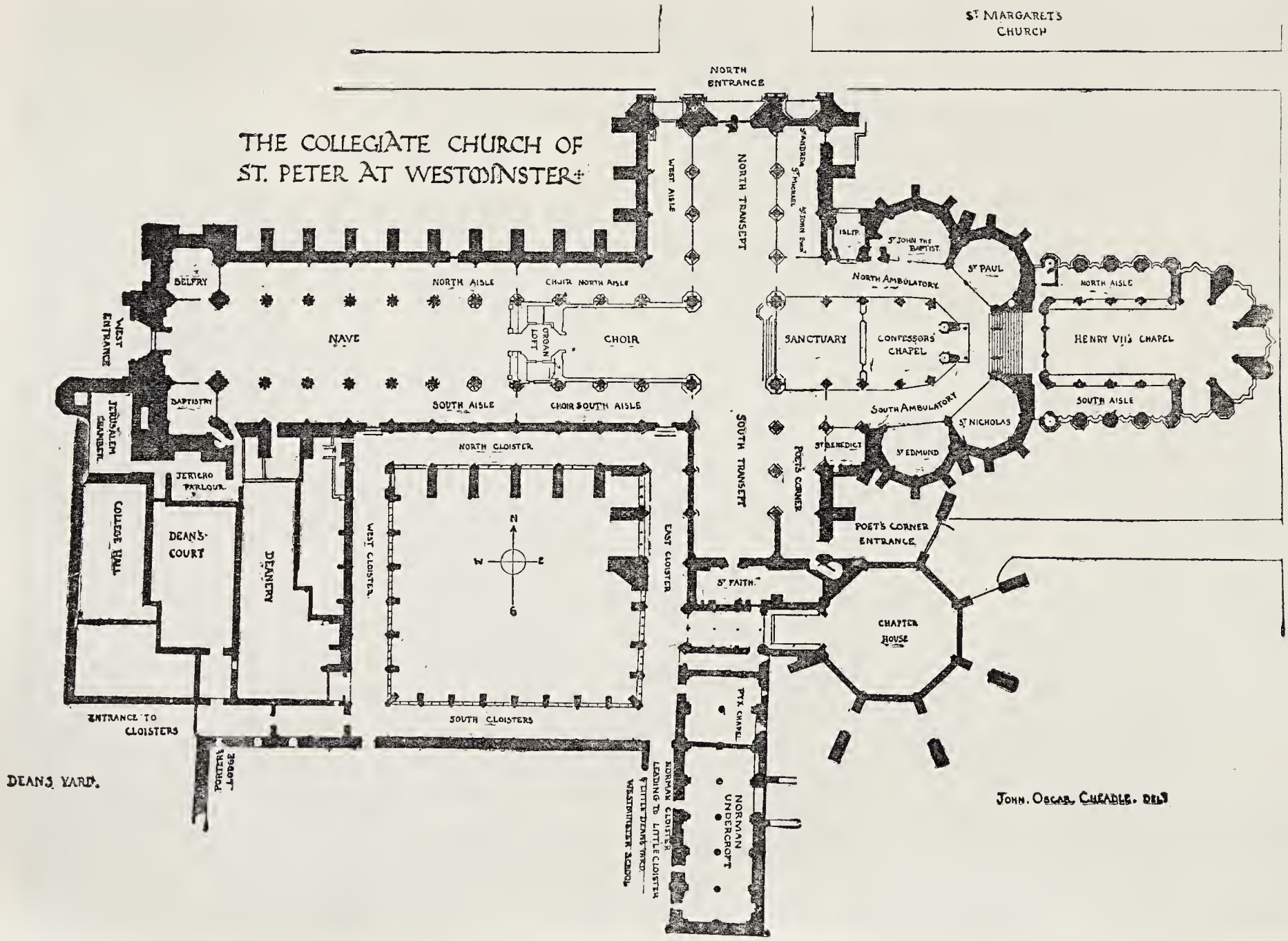
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POET'S CORNER ENTRANCE
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CHAPTER HOUSE
PYX CHAPEL
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* These photographs were taken for the Guide-book by David Weller.

† Drawings by A. J. Grahame.

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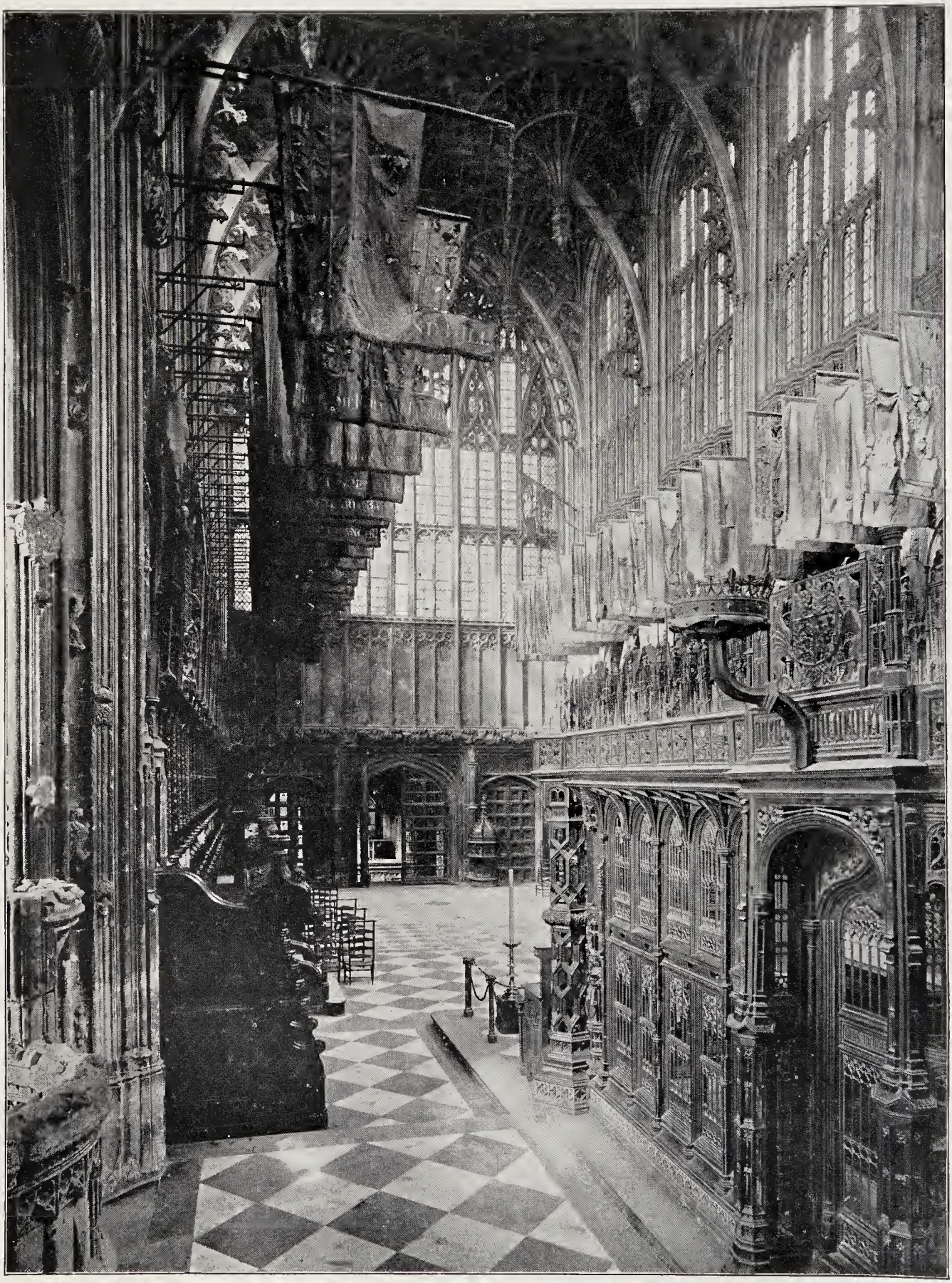
* By Oscar Cheadle.



[*David Weller.*

THE CHAPEL OF HENRY VII., LOOKING WEST.

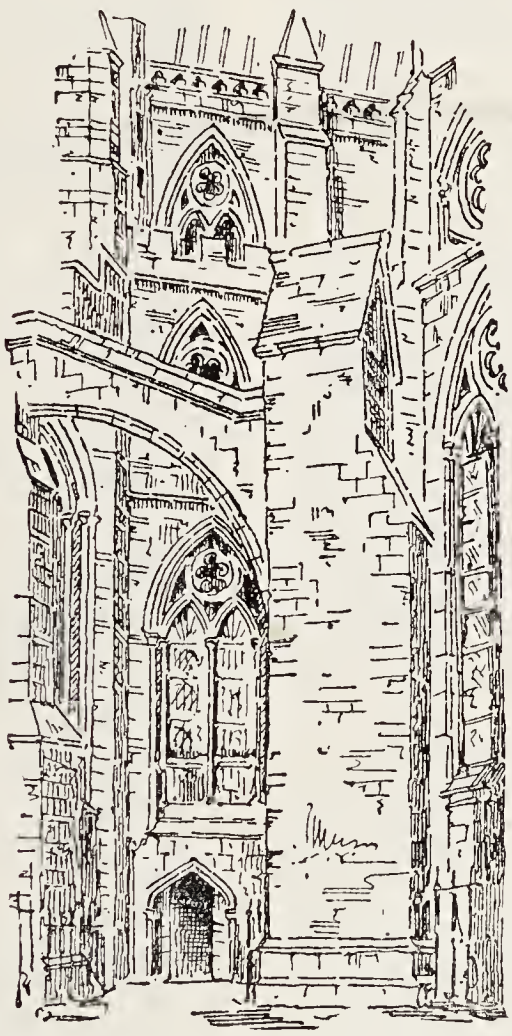
A VISIT TO THE ABBEY

With DEAN BRADLEY (Dean of Westminster, 1881-1902).

THE interest of a visit to the Abbey will be infinitely increased by some acquaintance with its true character and history. The key to some measure of such knowledge lies in the answer to a few simple questions.

What is the nature of the church which you are about to visit? Why is it called "Westminster Abbey"? Why not "Westminster Cathedral"? What is its true title? How long has it stood where, and as, you see it? How came it to be thus crowded with Royal and other monuments? How is it that it has been the scene of so many coronations, so many funerals? Whence arose its singular connection with the whole course of English history?

The name "Westminster Abbey" is shortened from the fuller phrase, "Westminster Abbey Church"; the Church, that is, of the Abbey of Westminster. It at once carries us back to its early history. Up to the year 1540, in the reign of Henry VIII., the "Abbey," as we call it to-day, was the church of a great Benedictine



ENTRANCE TO SOUTH TRANSEPT, "POETS' CORNER."

monastery. These monasteries, once thickly strewn throughout England and much of Europe, were called abbeys from being ruled by abbots* (or *abbats*, from *abba*, Syriac for *father*), as those governed by a prior were called priories. A great society of monks lived in buildings, of which the present Deanery, the Jerusalem Chamber, the Cloisters, the Chapter House, which will be described further on, formed parts. The "Abbey," as we call it, was the church in which these monks worshipped. Its legal title was *Ecclesia Abbatiæ Westmonasteriensis*. Hence its traditional designation.

It is not a cathedral. By a cathedral we mean a church situated in a city which gives its name to an episcopal see (Fr. *siège*, "seat"), and in which a bishop has his raised seat or throne (Gk. *kathedra*) assigned to him. St. Paul's is the cathedral of London. For a brief space in its long history (A.D. 1540 to A.D. 1550) the "Abbey" was the cathedral of a diocese of Westminster, and for a few years, under Edward VI., it was declared by Act of Parliament to be "a Cathedral in the Diocese of London." It suffered many losses at the time. "Peter was robbed to pay Paul." But with these exceptions, its entire independence of all episcopal control, the Pope alone excepted, was its most cherished prerogative in the days of its mitred Abbots, and its "extra-diocesan" character has been carefully maintained to the present date.

The "Abbey," strictly speaking—that is, the Monastery—disappeared in the reign of Henry VIII. But though the name survives, its legal title is "the Collegiate Church of St. Peter in Westminster," and this designation it has borne in all legal documents since 1560, when Queen Elizabeth (the foundress of Westminster School) replaced the Abbot and Monastery, which Queen Mary had restored for a time, by a Dean, Canons, and other officers.

How long has it stood here? Why is it called the Church of St. Peter?

The church that we see to-day is the growth of centuries. But its main portion is the work of King Henry III. In order to do honour to the sainted King, Edward the Confessor, he demolished all the eastern portion of the Norman church which that monarch had built, and, leaving the greater part of the Nave still standing, placed the body of the Saint in the most sacred quarter of his own beautiful fabric, in the shrine where it now lies. His work was carried on by his successors, especially by Edward I., Richard II., and Henry V., and by various Abbots. The western end was not entirely completed until the reign of Henry VII., and the western towers were not finished till about 1740. The present church is, therefore, the work not of one generation but of five centuries.

The church which it replaced was the work of Edward the Confessor, who died a few days after its dedication (December 28, 1065). He also endowed the monastery on its south side, which from its position west of London gave its name (Westminster) to the King's Palace, which lay close to its eastern end, and to the neighbouring district.

An account of this monastery, with its great possessions and manors in the metropolis, of which Covent Garden, Hyde Park, St. James's Park, the greater part of Kensington and of modern Belgravia, form only a portion; with its dependent Priories, such as Malvern; its estates in at least fourteen counties; its mitred and croziered Abbots, members of the House of Lords, and often the trusted Ministers and friends of Kings, would too greatly extend the limits of the present chapter.

The Church of the Confessor was dedicated to St. Peter. It is certain that an earlier church stood a few yards to the west of that which he built, and that Benedictine monks had been established there, at all events in the time of St. Dunstan (about 960), endowed, if we could accept the existing charters as genuine, with large estates by King Edgar, and even earlier.

But the traditions and legends of the generations that followed the Norman Conquest pointed to a far earlier origin both of the Church of St. Peter and of the name of Westminster. They told how, in the days when Augustine and his brother monks had converted the men of Kent, and founded the Metropolitan See of Canterbury, Mellitus, a noble Roman, was consecrated first Bishop of London, and persuaded Sebert, King of the East Saxons, whose tomb is still shown in the Abbey, to build a church where you now stand. The spot was called Thorneye, "the Isle of Thorn," a thicket-grown, sandy island, enclosed between the Thames, then unembanked and spreading at high water over a marshy district now covered with human habitations, and its tributary streams for which to-day you must search underground. The church, said the story, was to be dedicated to St. Peter one Sunday morning (A.D. 616). In the previous night, a fisherman ferried over from the Lambeth side a stranger, who proved to be none other than St. Peter himself, the fisher of the Lake of Galilee. The ferryman saw the church lighted up with a dazzling illumination, and heard the sound of choirs of angels. The Apostle on his return bade him tell Mellitus that he would find all the signs of consecration already completed, and rewarded him with an enormous draught of salmon, which were never to fail himself and his successors so long as they abstained from Sunday fishing, and paid tithe of all they caught to St. Peter's Church. The legend is interesting for the threefold claim which it indicates—first, to an antiquity equal to that assigned to St. Paul's; secondly, to an independence of all episcopal authority other than that of St. Peter, reputed the first Bishop of Rome; and thirdly, to a tithe in Thames-caught fish long claimed by the monks of Westminster. It is hardly necessary to say that the legend has no historical foundation. What we can say with absolute certainty is that the present church was opened for service in A.D. 1269, and was the successor of one which was consecrated in A.D. 1065.

But the question still remains, What is it that gives "the Abbey" its unequalled historic interest in the eyes of all who speak our language? Why should Nelson have named

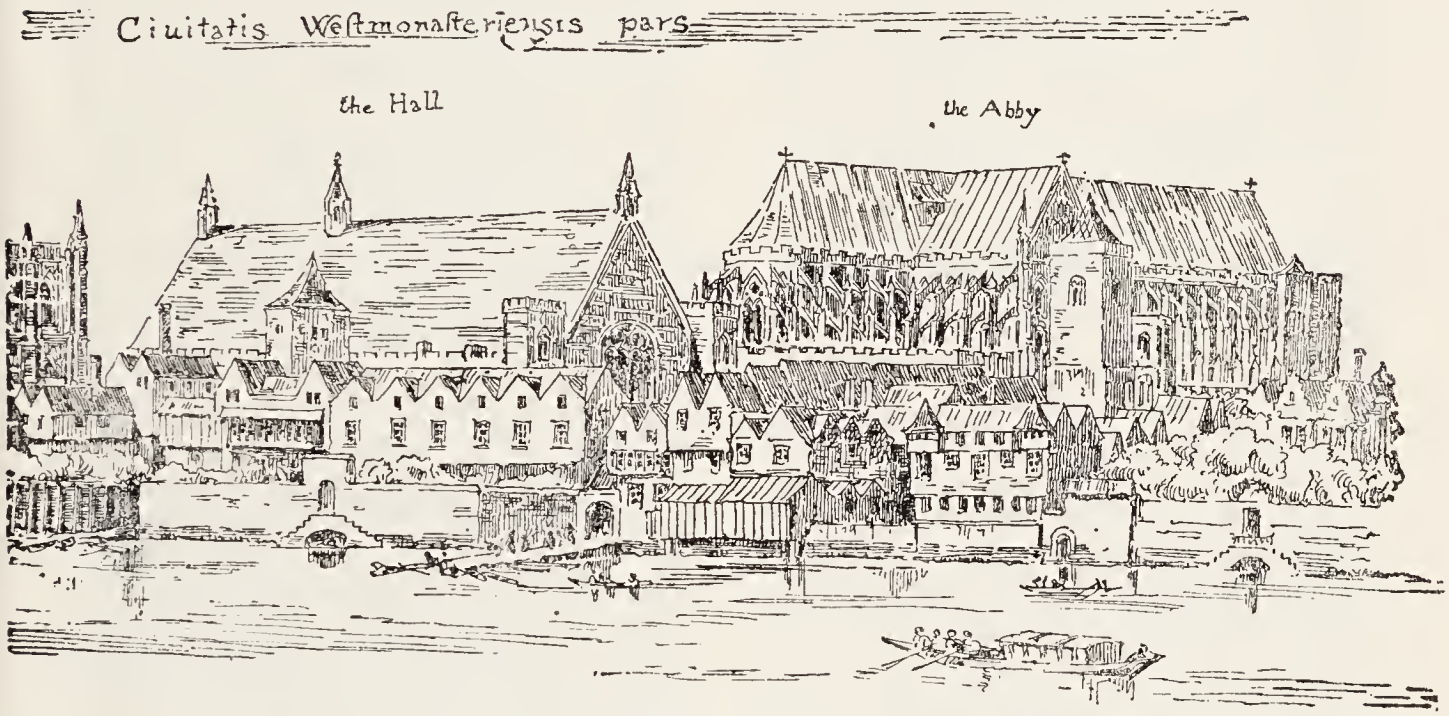
* Hebrew *ab*, a father; Latin *abbas*; thirteenth century till end of seventeenth century abbat and abbot used alternatively.

"Westminster Abbey" rather than York Minster, or Canterbury Cathedral, or St. Paul's, where he was actually buried?

It arose from the following causes:—Edward the Confessor's great church was close to his own place. It was designed by him for his own burial-place. He was interred before the altar within a few days of its consecration. From that moment, Norman Kings, monks, clergy, and the English people, vied with each other in honouring his name. William the Conqueror based his claim to the Crown on an alleged gift of the King, who had long lived in exile in Normandy. To the monks he was dear not only from his munificent donations but as being in life and character almost one of themselves. The Commons of England, groaning under a foreign yoke, looked back to the peaceful reign of the pious and gentle Confessor, the last King of the old English stock, as to a golden age. To be crowned by his graveside lent an additional sanctity to the rite, and thus from the Conqueror to King George V. every reigning Sovereign has received the crown beneath this roof, within a few yards of the dust of the Confessor.

Moreover, as time went on, a swarm of traditions and legends grew up round the name of the King, who was canonized by the Pope in 1163. To be buried near those saintly ashes was a privilege that Kings might covet. Accordingly, when Henry III., a Sovereign in many points resembling him, had drained the resources of his kingdom to rebuild the church, palace, and monastery at Westminster, he chose his own burial-place on the north side of the stately shrine to which he had "translated" the body of the Confessor. There in due time lay his son Edward I. and his Queen; there King after King was buried; the children, relations, ministers, and standard-bearers of successive Sovereigns; there the Abbots of the monastery; there lay Chaucer, who died hard by; there, nearly two centuries later, Spenser; and it is easy to understand how increasingly the feeling spread that to be laid to sleep in ground sacred with the dust of Kings, warriors, churchmen, statesmen, and poets was an honour of the highest order.

Up to the time of the Reformation the "Church of the Abbey" was also not only the scene of coronations, royal marriages and funerals, but till the reign of Henry VIII. was closely identified in other ways with the history and feelings both of Kings and people. The last-named King, driven by a destructive fire from Westminster Palace, established himself in White Hall or York Place, which he took from Wolsey, and in St. James's Palace, which he raised on the site of an ancient "Hospital for leprous maids." He connected the two by appropriating the meadows that lay between them, now St. James's Park. But up to his reign Kings and Commons had lived beneath its shadow. Great victories won by English armies were celebrated by processions and Te Deums beneath its roof. For three centuries Parliaments frequently met in its stately Chapter House, the cradle of the parliamentary government of England and of her colonies. The church, too, though dedicated to St. Peter, was practically that of the Royal Saint, Edward, just as St. Thomas became almost the patron saint of Canterbury Cathedral. Innumerable pilgrims visited his



WESTMINSTER IN THE TIME OF CHARLES I. (From a Sketch of Hollar's, 1647.)

shrine, and the various relics exhibited there. "Indulgences" of definite amounts were accorded to visitors; and at the great festivals of the Church, when these relics were carried in procession, the building was thronged as on days of great State pageants. Its two-fold character is well exhibited in a letter of Edward III., who speaks of it not only as "the monastery church of Westminster," but also as the "special Chapel of our Principal Palace." The national feeling is expressed in a letter of Edward IV. to the Pope (A.D. 1478), wherein he speaks of the monastery of Westminster, "as placed before the eyes of the whole world of Englishmen," an institution any favour to which would be "welcome to all of English blood." The interest that is so widely felt in the Abbey is by no means the birth of the last few generations.

You will now be in a position to visit the Abbey with some general knowledge of its character and history. You will perhaps approach it by the north transept through what was once called "Solomon's Porch." The lower part, where the work done under Wren's direction had become greatly dilapidated, was restored in the last decade of the nineteenth century, after the designs of Sir Gilbert Scott who is buried in the Nave. You will notice before you pass in, the seated figure of Our Lord bestowing a benediction on two converging lines of figures representing Kings, clergy, statesmen, warriors, poets, men of science and letters, etc., whose services to God and man are commemorated in the Abbey. You are advised to pass at once through the transept, and, turning to the right, to make your way to the great doors at the west end of the Nave. There you will take your stand beneath the statue of the younger Pitt, with his arm outstretched in defiance of the enemies of England; and, facing eastwards, will try first of all to get some clear notion of the general form and separate portions of the building, whose soaring roof you see dimly and mysteriously stretching out before you.

First for its shape. The ground plan (see index plan) of the church is, with some modifications, the same as that of the older church of the Confessor. It is in the form of a cross laid on the ground; the foot of the cross is towards the west, the head towards the east. Churches of this shape (called cruciform) were already known in England. The Norman builders first brought over by Edward the Confessor gave a great impulse to their construction, which henceforth became much more elaborate.

In such churches, reared in an age when reading and writing were confined to the few, great use was made of teaching by symbols. The broad upright beam of the cross, to which Our Lord's body was attached, was represented in architecture by the Nave, in which you are now standing. Notice the triple division of the Nave, with its two aisles (north and south) formed by the pillars on your right and left which sustain the roof. Pass your eye onward. Those two transepts, or "crosses," at right angles to the Nave were designed to recall the outstretched arms of the crucified Saviour. The head of the cross was represented by the easternmost portion, or Presbytery, here often called the Sanctuary, approached on steps from the central portion, or Lantern. At or towards the eastern end of this, which was sometimes, as here, of apsidal form, would be placed the altar. Further on, at the extreme east, would generally be added a "Lady Chapel," or Chapel of the Virgin, representing the idea of the Virgin Mother supporting the head of her son when lowered from the cross. The easternmost end was looked on as the most sacred part; it was here, therefore, that Henry III. began his work. The west he left to be completed by his successors. But, though this is the original type of such churches as that in which you are standing, you will notice one or two important modifications.

First, instead of the beam, or "body" of the Cross, being appropriated to the Nave, the Choir, or part used for singing the ordinary services, encroaches on it. The number of monks, novices, boys, and others was large. The "Sanctuary," therefore, or Presbytery before the High Altar, was reserved for the celebration of masses. The seven nightly and daily services were performed in the Choir, which you see before you, running far into the Nave, and separated from it by a stone wall or screen, which has been since concealed by a wood casing. At the foot of this screen, on the western side, was an altar, called the altar of the Holy Cross, the principal Nave altar. The exact position of the great crucifix or rood is uncertain, but it probably hung between two pillars with steps up and down for the use of the worshippers who went up to kiss the Saviour's feet. Below this was another altar dedicated to St. Paul. Mass was said at the Holy Cross altar in the presence of the people, who were not admitted within the Choir without payment. The Nave was thus used both as a place of worship for the laity and also as the scene of processions on great occasions, but not as a place of burial till after the Reformation. All the gravestones and monuments that you see are comparatively modern. But the point which you should notice more especially is that what in many cathedrals is an open nave is here divided between the Nave, with its North and South Aisles, and the choir, with the North and South Choir Aisles on each side of it. Again, if you look at the ground plan of the Abbey, you will see that the simple cruciform or cross shape, already spoken of, though preserved, is greatly modified. First, the church does not end at the screen behind the altar or Holy Table, in the Sanctuary, but it is continued for some distance, as a glance at the roof from here will show you, in a rounded or apsidal form. And in that curved eastern end was deposited by Henry III. the body of the Saint. It is the Chapel of the Confessor, and the burial-place of Kings. Secondly, on the right and left of the "head of the cross," or east end, are added chapels dedicated to different saints, on the exterior side. On the south side, immediately beyond the south transept, are three chapels, those of St. Benedict, the Italian founder of Western monasticism, whose head, presented by Edward III., was one of the most prized of the relics

kept in the Confessor's Chapel; St. Edmund's, the English Royal saint, said to have been taken prisoner by the Danes in Suffolk, and tied to a tree as a mark for arrows—over his supposed remains stood the great Benedictine monastery of St. Edmundsbury (now Bury St. Edmunds); and St. Nicholas, the patron saint of Russia, the special protector of children, especially of boys and of sailors. On the north side, the eastern aisle of the threefold North Transept was once divided into three chapels, beyond which come first Abbot Islip's small chapel, and then those of St. John the Baptist and St. Paul; each of these, though now crowded with tombs, had at one time its own altar. If you notice also that the South Transept, or "Poets' Corner," is narrower on the ground floor than the other, or Statemen's Transept, its western aisle being encroached on by the east cloister, and that the extreme east of the church terminates in Henry VII.'s Chapel—which took the place of the Lady Chapel built in Henry III.'s boyhood, nominally by that King, really, no doubt, by Abbot Humez, largely by the aid of indulgences offered to contributors—you will have no difficulty in understanding the general features of the church which you have come to visit.

And now suppose you take a walk through the building which has been thus described before entering upon a more careful study of its details. You stand with your back to the west door. On your right is the Baptistery, "Little Poets' Corner," as Dean Stanley called it—you will see why if you study it with the Guide. On your left is the Belfry, "the Whig Corner." You see above you to the right, over the door which leads into the Deanery, the Abbot's Pew. Walking up the centre of the Nave, you pass over the grave of Livingstone between those of great soldiers on the one side, engineers and architects on the other; every square foot of the walls is crowded with monuments, scarcely one without a story of its own. You pause on the left of the entrance to the Choir, to stand on the gravestone that was laid over Sir I. Newton. You turn to the right, and see in this "temple of reconciliation and peace" the autumnal leaves, a gift from America over the monument of André: you pass along the south aisle of the Choir, by the monuments of Thomas Thynn, of Isaac Watts, of the brothers Wesley, and of Sir Cloudesley Shovel. And now Poets' Corner, through which the monks once defiled past St. Blaise's Chapel from their Dormitory, at its south end, is on your right. Study it carefully, "Guide" in hand. But now turn for a moment to the left. You are in the central portion of the church, "the Lantern." Westward lies part of the Choir; once filled seven times a day with monks and novices and singing boys, whose days were spent in the cloisters, the refectory, and here. The Abbot's stall was that (now the Dean's) on the south side of the entrance from the west. On the north side (now the Sub-Dean's) sat the Prior. It was beneath the Prior's seat in 1378 that a deed of sacrilege, the murder of Robert Hawle, took place. (See page 44.) Turn round and look eastward. Up those steps and within those rails is the spot where every Sovereign since this church was built has entered into the solemn covenant with a free nation which forms part of the Coronation service. Look across the rails at the curious pavement which has lain here all the centuries that the noble arches and walls have towered above it. (See page 48.) On your right hangs the portrait of the ill-starred Richard II. in his early youth, with his Coronation robes and the insignia of Royalty, seated in a chair of state. The three tombs on your left you will find described further on. The figures, as in all monuments before the Reformation period, are recumbent. The lady nearest you was probably the first bride ever married in this church. Her bridegroom, Henry III.'s second son (the furthest from you), was one of those who helped to bear the coffin of the Confessor from near where his own grave lies to its present shrine. The screen in front of you is modern. Notice the figure of David, the sacred poet, harp in hand, on the side towards Poets' Corner; of the Lawgiver Moses, on the north, towards the resting-place of statesmen. Between them are St. Peter with the keys and St. Paul with the sword.

Now leave the Lantern, and instead of entering Poets' Corner pass eastward along the South Ambulatory. On your right are the three chapels already spoken of; on your left, other objects full of interest. But we will pass resolutely onward, and, entering from its extreme east the Confessor's Chapel, stand at once before his shrine. You are here, remember, in what ranked as the most sacred part of the whole building. High up lies his body, brought hither in state by Henry III., on October 13, 1269. There are the arches where Kings and peasants alike knelt in prayer for forgiveness, or in hope of healing. Around you are the tombs of Sovereigns, each lying above ground, in his tenement of marble. Beneath you is the dust of Queens and Princes. Study afterwards carefully and leisurely the Guide. Enough now to point to the stately tomb of the Royal builder, Henry III., on the north side. His heart lies elsewhere, near his mother's grave. On its west side, within those rough, unadorned slabs, lies his great son Edward I., the wise ruler of England, the tamer for a time of the indomitable Scot (Scotorum Malleus). To the east is the beautiful tomb of Edward's beloved Queen, Eleanor, in whose honour the crosses were raised where her body rested on its long journey. The last of these has left its name to Charing-cross. As you cross the chapel on its western side you will see above you the ancient screen, with the series of legends of the life of the Confessor sculptured on its cornice. Study them in the Guide; they are full of interest. Beneath them are the sword and shield of state of Edward III., and the two Coronation chairs,* the oldest of the time of Edward I., made by his orders to cover the "stone of fate," which he had brought from Scone after his short-lived conquest of Scotland. In that same chair, over that block of rough stone, all English Sovereigns have sat from that

* The one made for Queen Mary II. has been removed to Henry VII.'s Chapel.

time to this on their Coronation Day. The strange legend of its being the stone on which Jacob laid his head, and which travelled thence to Egypt, Spain, and Ireland, may be noticed. Geology is decisive as to its Scottish origin.

You are now on the south side of the shrine. Edward III. is in the centre, at his feet his wife Philippa of Hainault; his father Edward II. lies at Gloucester; the tomb of his great son the Black Prince is at Canterbury, where it held the same position towards the shrine of St. Thomas that the father's holds to St. Edward. But Richard II. lies at his grandfather's head, side by side with his wife Anne of Bohemia, in the tomb where he laid her, and to which his own remains, or at all events what passed for such, were at last transferred by the son of the cousin who drove him from his throne to his grave. His supplanter, Henry IV., though attacked by his last illness while kneeling before the shrine, and though he died hard by in the Jerusalem Chamber, is not here. His tomb is on the north side of the now demolished shrine of St. Thomas of Canterbury. But his gallant son, Henry V., sleeps in the eastern end of this very chapel. That headless effigy once bore a silver head, and was covered with silver plates. Above him rises his stately chantry Chapel, in the form of the modern letter H. Glance at the traditional relics of Agincourt that hang on the beam and read further on the strange story of the remains of his Queen who sleeps above him.

Within the chapel were kept the relics, to visit which was one of the great attractions of the Abbey in the Middle Ages. Among them was a chalice containing the Saviour's blood, said to have been brought from Jerusalem, which was carried on foot by Henry III. from St. Paul's to Westminster. Here, too, we may see where Henry VI., longing to lie by the Confessor's side, is said to have marked out a spot for his grave between the shrine and the tomb of Henry III. He still lies at Windsor, but it was with the expressed intention, afterwards abandoned, of procuring his canonization, and placing him in a second shrine, that Henry VII. commenced his own magnificent addition to the abbey.

You have paid a hasty visit to the Confessor's Chapel. Do not be content without studying it further. But now pass down the steps that lead by the tomb of Henry V., by the spot where once were exposed the poor remains of his Queen, the descendant and ancestress of great dynasties. You cross the Ambulatory, with a glance at the gravestone that lies above the historian Clarendon, and mount the steps which bring you through the bronze doors into the Chapel of Henry VII., which took, you will remember, the place of an earlier Lady Chapel. Notice the curious emblems on the gates, as afterwards on the grate that surrounds Torrigiano's great work, the Royal tomb, and on the window at the extreme east. You will see in them a curious medley of claims put forward by the new monarch of the throne of England. There is the blood of Lancaster typified by the portcullis that tells of his Beaufort mother. The fetterlock and the greyhound of the Nevilles point to his marriage with the heiress of the older House —that of York. Conquest is hinted in the crown on the bush, in memory of the well-known story of Bosworth Field. But, as though these might still be insufficient, here is by his grave the bronze dragon that asserted the claim of the Tudors to the blood of King Arthur and the far-off and fabulous Kings of Ancient Britain.

You pass within. Above you wave the banners of Knights Commanders of the Bath. The Order was permanently installed here in 1725, but the banners* are those of the knights who belonged to the Order at the time of the second installation in 1812. Great names, including that of the Duke of Wellington, are among them. High up, and against the walls of the chapel and its aisles, stand stone statues, some of exceeding interest, of the saints most honoured by the Royal founder. You examine the stately tomb, in a vault beneath which, no longer above ground, as those of the earlier Kings, lie the coffins, not of Henry only and his Queen, but of the first Scottish King, James I. His resting-place, long unknown, was only discovered after careful search by Dean Stanley, who characteristically brought with him, to be the first to enter the vault, the first Scottish Primate of All England, Archbishop Tait. As you pass on, you pause before the beautiful and touching effigy of Dean Stanley himself, which gives its name to the small chapel in which it stands. At right angles to it, and on the ancient altar-stone, is the tomb of the Orleans Prince who died here in exile. Beneath Arthur Stanley's coffin lies that of his wife, Lady Augusta Stanley, whose memory is preserved not only in the inscription on their common gravestone, but in the window raised to her by her husband, in which her likeness is repeated more than once. American visitors will notice in the upper portion to the right a sun setting in the far west. This is a reference to her brother, Sir Frederick Bruce, formerly our Minister at Washington. Next comes a chapel, vacant as it seems, but full of interest. Beneath that pavement lay for a time the remains of Cromwell, Ireton, and Bradshaw, also of Admiral Blake, the first of our sailor heroes who found a grave in the Abbey which was Nelson's battle-cry. These were all removed at the Restoration. There, too, lay the coffin of the great Duke of Marlborough, until transferred by his wife to Blenheim. In the window facing you, you will see the Tudor emblems already mentioned. On the wall above you to your right stand King Edward the Confessor, and St. Edmund, with the Danish arrow in his hand. On your left, between St. Nicholas, carrying in a basket a young child, and St. Thomas of Canterbury, is a vacant niche. Perhaps Henry VI. once filled the place, and was removed at the Reformation on the plea of adoration offered to "his holy shade." You pass on, and will return to visit, Guide in hand, the two chapels on your right; but you stand for a moment before the restored altar beneath which is the vault of Edward VI., with the pulpit † that claims to be Cranmer's on your left. Had you stood there before 1643 you would

* The old banners have been replaced by modern ones (see p. 58).

† Removed to the Nave 1903.

have seen a terra-cotta relief of the Resurrection forming the reredos, and a figure of the dead Christ under the altar. Both were destroyed as a "monument of superstition and idolatry" under a warrant from the Long Parliament, at the same time that the crosses at Charing and Cheapside were needlessly demolished. Fortunately the reverence for the past inherent in English public opinion prevailed, after the ancient copes and vestments and sacred plate had been destroyed or melted down. It is curious that the only Royal tomb which suffered by the demolition was that beneath which lay the young King whose memory was dear to all good Protestants. As you pass from the chapel to look into its aisles, your feet are on the grave of the one Hanoverian King who is buried in the Abbey, George II. His dust literally mingles with that of the good Queen Caroline (the Queen of "The Heart of Midlothian," and the patroness of Bishop Butler). You pass over gravestones full of interest, and, turning to your right, enter the Northern aisle. At your feet lies Addison—among great dead, Monk, Sandwich, Halifax, Craggs, and others —in the grave of his "loved Montagu." His monument is in Poets' Corner. Before you is the stately tomb with recumbent effigy of Queen Elizabeth, whose coffin rests on that of her half-sister Queen Mary. Beyond is the urn containing the bones of Edward V. and his brother, by whose murder in the Tower Richard III. cleared the way to the throne for his rival, Henry Tudor. It was placed there by Charles II., in whose reign they were discovered. A glance at the infants' tombs beneath will explain the name of Innocents' Corner, so happily given by Dean Stanley to the spot.

We cross now to the South Aisle. As you pass to the right of the tomb of Henry VIII.'s Scottish niece, notice over the foremost figure of her kneeling sons a fragment of iron. It once sustained a crown. He who kneels there, looking to the tomb of the wife, so widely accused of being accessory to his death, is Henry Darnley, husband of Mary Queen of Scots, father of James I., and ancestor of all our later Sovereigns. Beyond it, and corresponding in style and place to that of her kinswoman in the North Aisle who signed her death warrant, is the tomb of Mary herself, raised by James I., who brought his mother's body from Peterborough to the Abbey. Beneath you lie the coffins of Princes, Princesses, Sovereigns, and children. Read the list in the Guide, and you will see that it is a spot well worth a pilgrimage in itself—a very sepulchre of the Stuart dynasty. Pause for a moment by the beautiful tomb of the good Margaret Beaufort, the Lancastrian mother of Henry VII. Beyond it, and beneath the uninscribed monument to General Monk, the restorer of the Monarchy, is a vacant space. Read the inscriptions cut on the pavement, and you will see that it is a "Royal corner," "sown, indeed, with the dust of Kings." There your first hasty walk may end. You have seen something, but not much, of the historic treasures of the Abbey. As you pass out along the North Ambulatory, with the Northern Chapels on your right, you will reach in time—beyond the huge monument to the General Wolfe to whose victory we owe the supremacy of our race in North America—the North Transept. There stand the statues of Peel, Beaconsfield, the three Cannings, Palmerston, and the mighty Chatham; there, the graves of the two Pitts, of Fox, of Castlereagh, of Grattan. These are a few of the denizens of the North Transept whom you will find enumerated in these pages. You pass on through the resting-place of musicians and others, till, leaving on your left the statue of Wilberforce, you reach the graves of Herschel and of Darwin, and are once more in the Nave.

For further study of the treasures of the Abbey you are recommended to read the pages that follow.

[See Index Plan.

THE ARCHITECTURE OF THE ABBEY.

CHRONOLOGY OF THE BUILDING OF THE PRESENT CHURCH.

Bases of pillars and walls on each side of the Sanctuary only remains of the Confessor's Church.

XIIIth Century.—Eastern portion, including the Chapels round the Apse, both Transepts, and five bays west of the Crossing, built by Henry III., 1245 to 1272, also the Chapter House.

XIVth, XVth, and XVIth Centuries.—New Nave commenced by Abbot Litlington, who laid foundation stone March 3, 1376, in the name of the late abbot, Cardinal Simon Langham, who gave money during his life and left large bequests to the building fund on his death. The Norman Nave took eleven years to demolish, during which time the outer wall was raised along its whole circuit. 1387–1403.—Outside walls completed up to Triforium level and marble pillars placed, under Abbot Colchester and Peter Combe, the sacrist, warden of the new works. Richard II. gave considerable sums of money for the purpose. 1403–1413.—Work discontinued for want of funds under Henry IV. 1413–1422.—Henry V., shocked by the ruinous state of the Nave, undertook to pay 1,000 marks a year to continue the work, which was supervised by his surveyor, Richard Whityngton, and carried on under Abbot Harwedon. 1422–1467.—Progress very slow under Henry VI., no Royal help. Work hindered by restoration of rose window in South Transept (1460–1462). 1468–1471.—Building recommenced under Abbot Millyng, who found the Nave again in a ruinous condition. Contributions towards the work given by Edward IV. and his family, £519 9*s.* 8*d.* in all. 1471–1498.—Nave roofed in, west window, and gable end finished under Abbot Esteney. 1498–1500.—His successor, Abbot Fascet, made good the financial deficit, 599 9*s.* 2*d.*—*i.e.*, about £6,000 in our coinage. 1500–1532.—Abbot Islip completed the building by vaulting two bays and West Towers, paving the Nave, and glazing the great west window as well as those in the Clerestory. 1503.—Foundation stone of Henry VII.'s Chapel laid; the whole Chapel completed in 1519; the total cost was £14,000—the greater part of this given and bequeathed by Henry VII.

XVIIth Century.—Wren repaired the whole fabric, and built lower portion of Western Towers (1722), his design for upper portion altered and completed by Hawkesmore and others (1740) after Wren's death.*

* See page 13.

WESTMINSTER ABBEY is in truth only a part of the original Abbey of Westminster. When the church was built, more than six hundred years ago, it formed part of a Benedictine monastery. The monastery itself had his palace close by, where the Houses of Parliament now stand, before his death in 1065, greatly enlarged it, making provision for seventy monks, and erecting buildings for them, part of which still remain. As he intended to

CONJECTURAL VIEW OF THE ABBEY IN THE TIME OF EDWARD I.

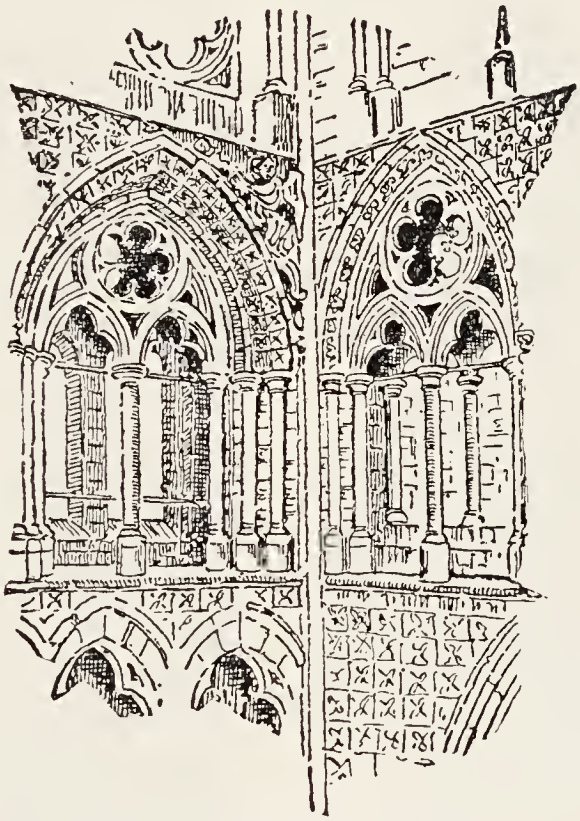
HENRY III.'S BUILDING. NORMAN BUILDING.

was much older; we can trace it back nine hundred, if not eleven hundred, years; and when it was first established it stood on an island called Thorneye or Thorn Island, between the river Thames and the marshes which now form the water of St. James's Park. The number of monks at first was very small, only a dozen or so; but Edward the Confessor, who be buried there himself he took great pains with the church; and having Continental leanings he, naturally enough, made use of the new style of architecture then growing up on the Continent: and thus it is that the old Abbey Church of Westminster was the first example in England of the Norman style of building. "It was," says an old historian,

" in the new mode of construction, which many persons who afterwards built churches imitated in its sumptuous expense." The " many persons " were the Norman bishops who came over a few years later with William the Conqueror, and covered the land with splendid cathedrals.

England at that time was full of such monasteries : hence the numerous " abbeys," " priories," and " minsters " still existing. Many of them survive as cathedral churches, but Westminster is unique in this respect : that although not a cathedral—that is, not the seat of a bishopric—it is equal in area to our greatest cathedrals—standing sixth among them—and is built in the style peculiar to the great age of cathedral building—the thirteenth century. For though bishops were attached to many of the monastic churches in Norman times—with a prior and monks instead of a dean and chapter—it was in the thirteenth century that the bishops, as such, became more important than the heads of the great monastic houses. It is peculiar also in this respect : that though originally only an abbey, like Sherborne or Romsey, it did not share the fate of most English abbeys at the Reformation, when the monasteries were dissolved, but it was established with a Dean and Canons just as if it had been a cathedral. Westminster, being close to the Royal Palace, was always favoured by the King ; and the Abbot of Westminster had, like his successor the Dean, a position of peculiar independence.

The church which was built in the reign of King Edward the Confessor was made in the shape of a cross with an apse, or round east end, a central tower, and two western ones, topped by short spires with a porch at the west end. Its architecture was heavy and solid, with flat buttresses and round-headed windows. It had aisles and numerous chapels above and below. Of the church there are practically no remains, but of the Norman monastic buildings there are.



TRIFORIUM IN THE SOUTH TRANSEPT.

The old cloister is quite gone, but in the east walk of the present one, beyond the entrance to the Chapter House, there are low doors leading into vaulted rooms of Norman work, which formed the basement of the monks' dormitory. The low arched passage into the yard of Westminster School is also of this date, and some arches of the Norman refectory in a garden behind the cloister. The present church was begun by Henry III., who in the fourth year

of his reign laid the foundation of a Lady Chapel at the east end of the Norman apse ; Lady Chapels, or Chapels of the Virgin, were then coming into fashion. This chapel was destroyed to make way for Henry VII.'s. Twenty-five years later Henry III. pulled down the Norman choir, transepts, and central tower, and in place of the low Norman structure erected the present magnificent building, the highest church in England. It is 103 feet from the floor to the top of the vaulting, and in the nave 35 feet wide : a proportion of three to one, and much greater than in any English building, though common enough in France. Another French feature is the circular east end, for thirteenth-century churches in England were usually built square to the east instead of ending in apses like the Norman churches. This arrangement, which Henry's Continental taste led him to adopt, is certainly an extremely beautiful one, and in this case the effect is enhanced by the great size of the chapels opening out of the apse. The absence of a large east window is amply made up by the gracefulness of the converging lines, the vista of piers and arches, and the feeling of completeness gained by the gathering in, as it were, of the walls of the church. As soon as the Choir, Transepts, and Central Tower, with one bay of the Nave to keep it steady, were built, Henry with great solemnity brought in the body of Edward the Confessor, who had been buried in the former church, and placed it in the splendid shrine he had prepared for it. The lower part of the shrine remains in its place behind the altar.

The appearance of the church at this period must have been very curious. First came the low Norman Nave, with its western towers ; then east of it the tall Early English Choir and Transepts, with their huge flying buttresses ; while all the surrounding buildings, except the Chapter House, were of the original style. The Chapter House, and that part of the cloister which forms the entrance to it, were finished by 1260 ; before Henry III. died the church was carried on one bay beyond the present screen, including the part now occupied by the Choir stalls. The Choir, properly so called, is the part beyond the Transepts, but the Choir stalls or " ritual Choir " often take up, as here, the east end of the Nave.

The rest of the church went on so slowly that two hundred years later, when the Gothic style came to an end, the western towers were still unfinished, and fell to the uncongenial hand of Wren, who designed a western front of which the only merit is that in its main lines it faintly resembles a Gothic building. The towers were not finished until after his death, by Hawksmore and others (1740).

The church, as completed, consists of a Nave, Transepts, and Choir, with aisles throughout. It is rare to find aisles on both sides of the Transepts, but Westminster has them ; only the western aisle of the South Transept has been encroached upon by the Cloisters, and forms their eastern walk, the upper part of the aisle overhanging the Cloisters. The aisle, where it is continued round the apse, is called the Ambulatory ; and out of it open the radiating chapels, forming, as it were, a second outside aisle. At the extreme east end was the Lady Chapel, rather larger than the rest, but not so large as the later Chapel of Henry VII.

The Nave is very long, consisting of twelve bays or divisions, with richly moulded arches, carried by clustered piers. Above the first row comes the Triforium arcade of two arches to each bay ; above that again, the Clerestory windows, one to each bay, with their heads fitting into the angles of the vaulting. Though the nave was about 150 years in building, 1376-1528, the same design was kept to throughout the church, and there is very little variety in the different parts, the late additions having been imitated from the original style of the Choir and Transepts. A close survey will detect eight shafts round the later piers instead of four, and a greater number of ribs in the later vaulting of the main roof, an absence of carving in the Triforium arches, and a loss of foliage and richness generally about the work ; but as far as the general effect goes the whole church might have been built in one century.

The thrust of the vaulting is sustained by those immense flying buttresses which form such a feature on the outside. They are thrown over the aisles and run down to the ground in projecting stages. The aisles are also vaulted in stone, and their roofs are kept in position by the lower part of the same buttresses. The main vault is sheltered from the weather by a high wooden roof covered with lead : those of the aisles by a similar covering sloping against the main vault just under the Clerestory windows. The top of the aisle vaulting forms the floor of the Triforium, which is itself the space between the stone and wooden roof of the aisles. At Westminster the aisle wall is run up a little way beyond the vaulting, and pierced with triangular windows, which light the Triforium. Otherwise it would be lighted only from the interior of the church. This arrangement is continued round the whole building, except at the ends of the Transepts, where there are only narrow passages in front of the windows. The Triforium gallery, from its beautiful shape and great richness, is one of the best features of the church.

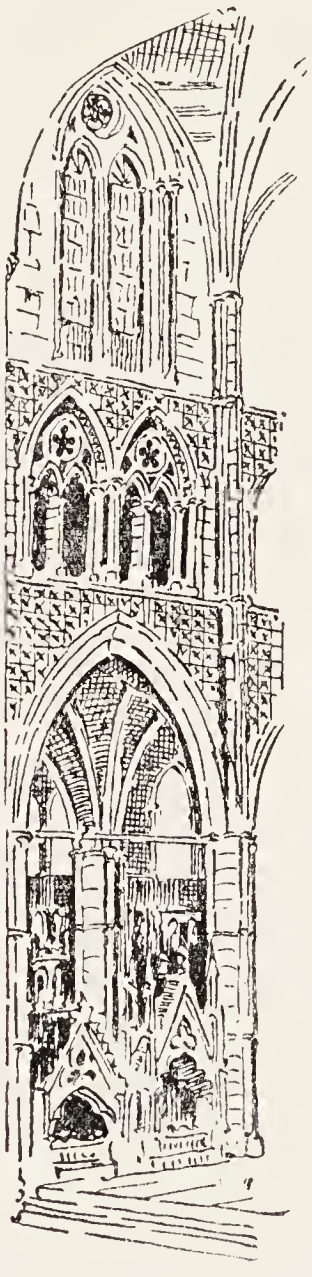
The main entrance is by the great door at the west end, but in the south aisles there are two smaller doors leading from the cloisters which run along the side of the Nave. The five eastern bays of the Nave are occupied by the Choir, the entrance to which is under a heavy stone screen across the central portion. North of this screen is the organ, completely filling one of the bays. The ritual Choir ends at the great arch, the full height of the roof opening into the centre of the church, where the Transepts cross the Nave. The four arches thus formed sustain the tower, which is open to its roof, one story above that of the church, and has a very fine effect as you look up from the Choir.

The ends of the transepts are slightly varied from the general design. There being no aisles, the corresponding space is filled with graceful arcades, while the end of the gable above the triforium gives room for a splendid rose window in each transept. All along the eastern walls of both arms, between the arches, were ranged the chapels of the various saints specially honoured

in the Church of Westminster, and these chapels were, of course, continued all round the apse. The three in the North Transept are those of St. Michael, St. Andrew, and St. John the Evangelist; in the south is only St. Benedict's; the so-called Chapel of St. Faith, a curious vaulted chamber at the end—from which there is a way into the Chapter House—being really the old revestry. It has been already noticed that the west aisle of this Transept is wanting—being occupied by the Cloister; but above the Cloister roof and inside the church is a space known as the "muniment room," where the archives are kept. The South Transept has a little door at its south-east angle from the Poets' Corner; the North Transept is entered by the magnificent porch known as Solomon's Porch, and this is the most usual entrance to the church.

Coming to the eastern arm of the cross, the first half of the Choir forms the "sanctuary," or space in front of the altar. Formerly there was an altar in front of the choir screen right down in the Nave, besides altars in all the chapels; but now there are only four—the ancient *high* altar, and the altars in Henry VII.'s Chapel, St. Edward's Chapel, and St. Faith's Chapel. The space in front of the high altar is paved with beautiful mosaics brought from Rome by Abbot Ware in the thirteenth century. On the north side of the sacrarium are three splendid tombs belonging to the period of Edward I., and on the other side the remains of the old *sedilia* or seats of the officiating clergy, and an ancient picture of Richard II. Behind the altar is the altar screen: its front has been restored, but the back retains the old work. Two doors, one on each side of the altar, lead into the shrine or chapel of Edward the Confessor, which occupies the further half of the Choir, and is bounded to the east by the circular arcade of the apse. To reach this it is necessary to go round by the Ambulatory, which at Westminster is usually entered by the south side, that nearest the Poets' Corner. At this point the Choir Chapels begin; first St. Benedict's, which is square, and opens from the Transept as well as from the Ambulatory; then St. Edmund's and St. Nicholas's, both octagonal in shape, and full of interesting old tombs. These are on the right-hand side; on the left are the backs of the tombs surrounding the Confessor's Chapel. Following the Ambulatory, so called because in old days the processions used to walk round here, you pass under the arch of Henry V.'s Chantry, which fills the end of the apse, and up a flight of steps into Henry VII.'s Chapel.

Here we come to an entirely different style of architecture, nearly 250 years later than that of the Choir. The Chapel is divided, like the church, by two rows of piers, into a central and two side aisles, which are cut off from the central portion by the stalls, and are entered by separate doors. The spaces between the piers are filled with the seats of the Knights of the Bath, whose banners hang above them. The apse at the end has five chapels off it, corresponding in width to the aisles. Above the arches a row of sculptured figures of great interest runs round the whole building, including the chapels. In the centre, under the apse, stands Henry VII.'s tomb, of black marble, with bronze effigies, the work of the Italian Torrigiano, surrounded by a screen of bronze,



ONE BAY OF CHOIR.

most elaborately worked. The entrance doors of the chapel are fine examples of the same work, and should be carefully noticed.

The great feature of the chapel is, of course, the roof. This is of the kind known as fan tracery, and is peculiar to the Tudor period, or Late Perpendicular. The whole roof depends

on the huge ribs of stone which may be seen crossing the entire span, through the network of smaller ribs and pendants hanging from them. The exterior walls between the buttresses are curved or angular in plan, and filled with Perpendicular traceried windows. The wall space both inside and out is covered with stone panelling, a mode of ornamentation imitated by Sir Charles Barry in the Houses of Parliament.

The chapels opening off the North Ambulatory by which you return to the North Transept are no less interesting than those on the other side, for the screens separating them from the Ambulatory and for the tombs they contain. These will all be noticed in their proper place. They are named after St. Paul, St. John the Baptist, and Abbot Islip; the latter has an upper story containing the wax effigies.

The Confessor's Chapel, which, as we saw, occupies the main apse, is entered by two flights of steps, one from the east end under Henry V.'s Chantry, and the other from the North Ambulatory. It contains a series of tombs whose historical interest is only equalled by the beauty of their design. An account of them will be found under the Confessor's Chapel. A more strictly architectural feature is the chantry chapel, where the tomb of Henry V. stands under an arch flanked by two turrets, octagonal, with niches and statues in their different faces. These rise to a considerable height, and contain staircases leading to the upper floor of the monument, which is the Chantry, and had an altar in its eastern wall. The upper floor is if greater extent than the lower part, and is supported where it bridges the aisles by arches profusely decorated with sculpture and panelling.

The architecture of this part of the church and of the Transept ends is the richest in ornament. The spandrels of the arches are filled with diaper work; the Triforium Arcade is adorned with carved foliage, and at the ends of the Transepts with figures of angels in the spandrels; the bosses of the roof are carved; and every here and there in going round the chapels you may see an arch or two of the beautiful wall arcade which once ran round the whole church at the ground level.

The windows should be noticed. In the Clerestory they are of two lights, with a cusped circle in the head; the Triforium arches show the same design more richly carried out; and they mark the period when stone tracery ceased to be merely a number of openings cut in a slab—a style known as "plate tracery"—and became an arrangement of curved ribs known as "bar tracery." The curves are all geometrical, complete circles or portions of them; and this has led to the thirteenth century or Early English style being sometimes called "the Geometrical." The windows at Westminster are early examples of this mode, and their mouldings are very simple. They still suggest the two lancet windows with a circle above them which was the earliest form of window decoration. The curved triangular openings which light the Triforium are not visible from the inside; below them come the windows of the aisle, which are similar in design to the Clerestory range.

Leaving the church by the little door in the south aisle we reach the Cloisters, which lie on the south side of the aisle. This was the usual position, as the monks were thus sheltered from the cold winds. Henry III. rebuilt the eastern walk (which, it will be remembered, is really the aisle of the South Transept) in connection with his other work there. He also built the fine entrance to the Chapter House just beyond the Transept, with its vestibule and steps richly decorated with sculpture, and the Chapter House itself, which was restored in 1865 by Sir Gilbert Scott. Formerly it had been used as a record office, divided into stories and filled with cupboards and papers. At the Restoration all this was swept away, and its beautiful proportions were disclosed. It was begun in 1250, and shows in its windows the rapid advance made in the style. They are of four lights, occupying the whole space in the wall in each of the eight sides, one of which, however, is not pierced; and their heads are filled with large cusped circles and quatrefoils. The vaulting ribs spring from a central column, and radiate to the piers between the windows, which are strengthened outside by the huge flying buttresses visible from Poets' Corner. A rich trefoil-headed arcade runs round the inside, forming stalls for the monks when they met in the house for business or instruction. Those in the side opposite the door, richer, more deeply recessed, and having higher seats than the rest, were for the dignitaries of the monastery. There are some remains of painting on the walls.

The vestibule has a door through the revestry into the Abbey, and formerly there was above it a passage connecting the South Transept with the dormitory, used by the monks when they rose for the midnight service.

Towards the end of the fourteenth century, when the Perpendicular style was in full force, Simon Langham, afterwards Bishop of Ely and Archbishop of Canterbury, left a sum of money for the completion of the fabric. The destruction of the old Norman nave seems to have commenced before Langham's time, but he continued to pull down the eastern part, and left his successor, Litlington, to superintend the new building, after his removal to the bishopric. When he died Litlington used part of his generous bequest, not only for the nave, but also for the monastic buildings, which, it will be remembered, remained all this time as the Norman builders had made them—out of repair probably, certainly out of date. A considerable part of the buildings round the Abbey belong, therefore, to Litlington's time. Next to the Chapter House, in the same east walk of the cloister on an upper floor, was the dormitory where the monks slept—not in separate cells, but in one great room. It has been since divided into the Chapter library and the great schoolroom of Westminster School; the northern part of the vaulted chambers below it, of the Norman time, and once the monastic treasury, is now in the charge of Government officials and belongs to the Crown. At right angles to it, in the south walk, was the Refectory where the monks dined together. This is gone, but a few of its windows are visible from the garden of Ashburnham House, now the property of the School. The west walk has above and behind it the buildings of the Abbot's house,

Sir J. Malcolm. Lord Beaconsfield. Mr. Gladstone. Sir R. Peel.

THE BEACONSFIELD AND GLADSTONE MEMORIALS.

now the Deanery. The Abbot of Westminster was a great man, and his house was not unworthy of him. Besides the present Deanery, it included all the buildings looking on the little courtyard just inside the cloister entrance.

One of these, the Abbot's dining-hall, is lent by the Dean to Westminster School for a dining-hall; the other with its low square window, is "the Jericho parlour" leading into the famous Jerusalem Chamber. The latter is the only part of the Abbot's house shown; it is entered by a flight of steps from the Abbot's courtyard. It is panelled on the inside with cedar, and has a splendid cedar mantelpiece, put up at the time of Charles I.'s marriage. It was here that Henry IV. was brought to die, because it was the Abbot's "withdrawing" room and reception room. The Westminster Confession was drawn up here, and in later times the committee sat here for the revision of the Bible. The Abbot had a private way into the Abbey and a private pew overlooking the nave, both of which still exist.

The old walls of the Abbey enclosed the present Dean's Yard, then known as the Elms, and through it ran the stream which turned the Abbey mill and emptied itself into the Thames. Some of Litlington's work remains in the houses looking into it on the east side, with the two tower gateways. They were, perhaps, the quarters of officers, such as the bailiff, who looked after the outlying possessions of the Abbey; the cellarer, who had charge of all the property; and the sacrist, who was responsible for the conduct of the services.

Returning through the Cloister, and under the low arch at its south-east angle, we reach another low passage at right angles leading into a small court with a classical colonnade, known as the Little Cloister. Here we have the exact site of the infirmary—the resort of those monks who, from age or sickness, were excused the regular duties of the monastery. It had a spacious garden, now reached by a door from the Little Cloister, and called the "College Garden." The malthouse, granary, brewhouse, and bakehouse were all placed in the south part of Dean's Yard, and were thus within easy reach of the kitchen, which lay behind the refectory.

The mere mention of so many different buildings shows how large and important the monastic community was, and how thoroughly it was able to supply its own wants. The sixty or seventy monks, in fact, with the dependents who dwelt within the precincts, formed quite a large village; and many English towns owe their origin to the clustering of a small population round a great religious house.

The monks, except at meal-times and at night, and during the frequent daily services, spent their lives in the cloister. There they wrote manuscripts, read, practised singing, taught schools, and went through the many other little duties which made absolutely idleness impossible among them. In other orders, and amongst the Benedictines in early times—though probably not so late as the Confessor's foundation—they would also take part in those occupations on which the daily living of the monastery depended—in bakehouse or brewhouse; and some might even here lend a hand in the constant building operations, as we hear of the vaulting at Gloucester being completed, not by ordinary workmen, but "by the spirited energy of the monks themselves."

A. J. GRAHAME.
d. 1885.

Professor Lethaby, aided by the researches of the Revd. H. F. Westlake* and of Mr. L. E. Tanner into the Abbey records, has identified the first architects of this mighty church of Henry III. These were Master Henry (died about 1253), who also planned the Royal Chapel at Windsor, Master John of Gloucester, and Master Robert of Beverley. All were Englishmen, and although there are traces of French influence yet "the result is triumphantly English."

THE NORTH TRANSEPT.

[*See Plan, p.* 15.

THE North Entrance,* or "Solomon's Porch." The name of "Solomon's Porch" was probably first applied to a large porch erected against the central portal in Richard II.'s reign, of which no trace remains. The whole was much decayed at the beginning of the eighteenth century, when Wren and Dickinson recased it in Oxfordshire stone, paring and altering the details till the ancient character of the entrance was quite lost. The illustration on page 17 shows the eighteenth-century Front, which was entirely remodelled under the superintendence of Pearson (1884), who designed the upper part himself, and carried out Scott's plans for the triple portico, with slight modifications.

After the interment of Lord Chatham, the North Transept became "THE STATESMEN'S AISLE," the burial-place of statesmen, as the South Transept is of poets. Among them are monuments commemorating some of England's naval and military heroes.

William Pitt, Earl of Chatham, b. 1708, d. 1778, Prime Minister and Secretary of State (1755), created a Peer (1766). Chatham's last appearance in the House of Lords was when, already crippled and dying, he insisted on coming to oppose Lord North's Government with regard to the severance of the American colonies. After delivering an eloquent appeal against "the dismemberment of this ancient and noble monarchy," he fell down in a fit, and died a few weeks afterwards. He was temporarily buried at Hayes, in Kent, while St. Paul's and Westminster contended for his remains; Parliament decided for the Abbey on the ground that he ought to be buried "near to the dust of kings." His funeral was attended "almost exclusively by opponents of the Government. . . . Burke, Saville, and Dunning upheld the pall. . . . The chief mourner was young William Pitt,"† who was laid in the same grave twenty-eight

* See Key Plan page 115.

* See page 105.

† Macaulay's Essays, "The Earl of Chatham."

years later. The monument is 33 ft. high, and cost £6,000. The sculptor, *John Bacon*, was also the author of the inscription, which called forth George III.'s admonition, "Now, Bacon, mind you do not turn author, stick to your chisel."

Henry Grattan, b. 1746, d. 1820, the defender of the rights of Ireland. He first wished to be buried in his native country, but ultimately consented to have his grave in the Abbey; a plain stone marks the spot at the head of the grave of Charles James Fox, "whom in life he so dearly valued, and near whom in death it would have been his pride to lie."*

Henry John Temple, Viscount Palmerston, b. 1784, d. 1865, twice Prime Minister, 1855 to 1858, and 1859 to 1865. Statue erected by Parliament as a testimony of public admiration. Lady Palmerston, d. 1869, was interred in her husband's grave, an honour accorded to no other statesman's wife since Lady Canning's burial (1937). *Jackson sculpt.*

"The three Captains," **William Bayne, William Blair, and Lord Robert Manners,** fell, 1782, in Admiral Rodney's two victorious engagements with the French, in the West Indies. Buried at sea; monument erected by the King and Parliament. *Nollekens sculpt.*

Robert Stewart, Viscount Castlereagh, second **Marquis of Londonderry,** b. 1769, d. 1822, one of the leading statesmen of his time, Minister for War 1807, Foreign Secretary 1814 to 1822. Castlereagh's policy at the First Congress of Vienna (1814), followed by the Triple Alliance (1815) secured the peace of Europe and led to the downfall of Napoleon. But the great Minister was unpopular with a certain section of his own countrymen in Ireland. When Chief Secretary he had crushed the rebellion of 1798 by English soldiers, and had also taken a leading part in the Act of Union (1803). In England he was accused of curtailing the liberties of the Press by the Six Acts (1819) and his opposition to Queen Caroline's pretensions was resented byher supporters. Finally, his mind unhinged by overwork and by the calumnies of his enemies, he committed suicide Aug.12, 1822. A terrible riot took place at his funeral. The mourners had to fight their way through a raging mob, and it was not till the doors were shut that silence reigned in the building, "the more affecting and solemn from the tumult which preceded it." His widow, d. 1829, lies in the N.E. Cloister. In the hand of his statue is a scroll inscribed: "Peace of Paris," 1814, which commemorates his greatest achievement. George Canning, Castlereagh's rival and successor as Foreign Secretary, with whom he had fought a duel after the disaster of Walcheron (1809), was laid close by five years later. *Thomas sculpt.*

William Murray, Earl of Mansfield, b. 1705, d. 1793, Lord Chief Justice of England (1756). Bishop Newton called him "the oracle of law, the standard of eloquence, and the pattern of all virtue, both in public and private life." Buried in the Abbey, "from the love which he bore to the place of his early education."

> Where Murray, long enough his country's pride,
> Shall be no more than Tully or than Hyde.—*Pope.*

Flaxman designed the statue from a picture of the Judge by Sir Joshua Reynolds.

The statue of **Sir William Webb Follett,** b. 1798, d. 1845, the brilliant Attorney-General, considered the best advocate of his generation, stands close behind Mansfield's. *Behnes sculpt.*

Sir Robert Peel, b. 1788, d. 1850, Prime Minister 1834 and 1841 to 1846; the repeal of the Corn Laws (1846) was the marked feature of Peel's last Administration. His death was caused by a fall from his horse on Constitution Hill, and he was buried by his own wish at Drayton. *Gibson* refused to undertake the statue unless he were allowed to adopt classical costume, and the great statesman is represented addressing thd House in a Roman toga.

Admiral Sir Peter Warren, d. 1752. Created a Knight of the Bath for his valour in an action with two French squadrons in the Channel. This monument is a typical example of the realistic taste of the eighteenth century: the face of the bust is pitted with smallpox. *Roubiliac sculpt.*

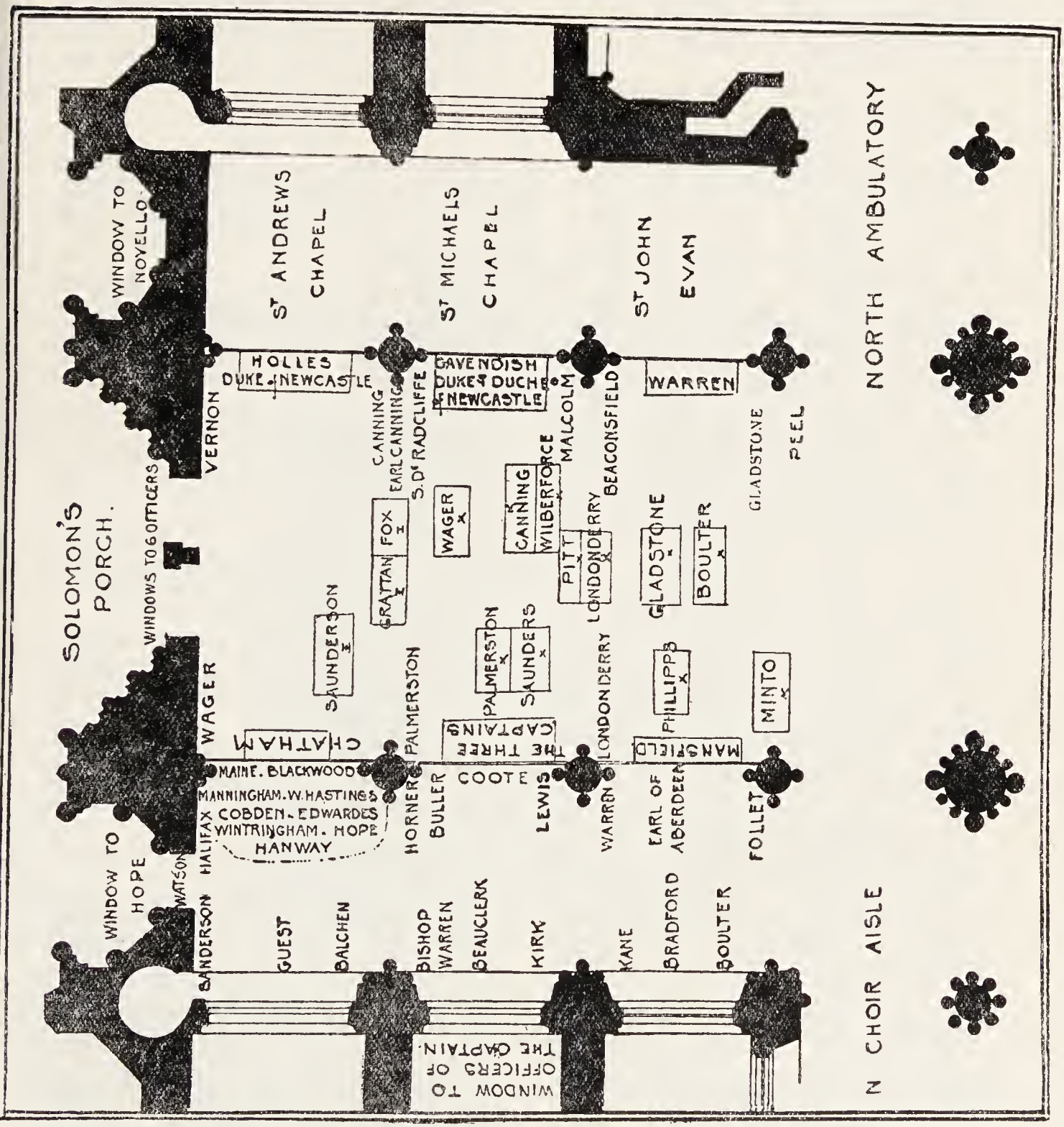
Benjamin Disraeli, b. 1804, d. 1881, created **Earl of Beaconsfield** 1876. Famous Conservative leader; twice Prime Minister, 1868 and 1874. Through his influence Queen Victoria assumed the title of Empress of India, 1876. Author of brilliant political novels. Buried at Hughenden. *Bochm sculpt.*

William Ewart Gladstone, b. 1809, d. 1898, buried in this transept at the public charge, by order of Parliament. The first State funeral here since that of Pitt, similar honours having been offered and declined in the case of Lord Beaconsfield. Leader of the Liberal Party, and four times Prime Minister 1868, 1880, 1886, 1892. He retired from public life, 1894. Mrs. Gladstone, d. 1900, was buried in her husband's grave. *Brock sculpt.*

Sir John Malcolm, b. 1769, d. 1833, "the soldier, statesman, patriot," one of the founders of our Indian Empire. *Statue by Chantrey.*

William Cavendish, first **Duke of Newcastle,** b. 1592, d. 1676, and his Duchess, Margaret Lucas, d. 1673. Called the "Loyall Duke" for his devotion to Charles I., in whose cause he lost £941,308. "The most distinguished patriot, general, and statesman of his age," says Cibber. He wrote works on horsemanship, besides being a liberal patron of learning, and the friend of Ben Jonson and Dryden. Exiled during the Commonwealth, he returned at the Restoration to build his own and his wife's tomb, and to write her inscription. The Duchess came of "a noble familie, for all the brothers were valiant, and all the sisters virtuous." She was a "wise, wittie, and learned lady, which her many bookes do well

* Preface to Grattan's speeches.


SOLOMON'S PORCH.
WINDOW TO NOYELLO
WINDOWS TO 6 OFFICERS
VERNON
ST ANDREWS CHAPEL
ST MICHAELS CHAPEL
ST JOHN EVAN
NORTH AMBULATORY
HOLLES DUKE NEWCASTLE
CANNING EARL CANNING
S.D' RADCLIFFE
CAVENDISH DUKE & DUCHESS NEWCASTLE
MALCOLM
BEACONSFIELD
WARREN
GLADSTONE
PEEL
WAGER
SAUNDERSON
GRATTAN
FOX
WAGER
CANNING
WILBERFORCE
PITT
LONDONDERRY
GLADSTONE
BOULTER
CHATHAM
PALMERSTON
SAUNDERS
THE THREE CAPTAINS
LONDONDERRY
PHILLIPPS
MANSFIELD
MINTO
WINDOW TO HOPE
HOPE
WATSON
HALIFAX
MAINE. BLACKWOOD
MANNINGHAM. W. HASTINGS
COBDEN. EDWARDES
WINTRINGHAM. HOPE
HANWAY
HORNER
BULLER
COOTE
LEWIS
WARREN
EARL OF ABERDEEN
FOLLET
SANDERSON
GUEST
BALCHEN
BISHOP WARREN
BEAUCLERK
KIRK
KANE
BRADFORD
BOULTER
WINDOW TO OFFICERS OF THE CAPTAIN
N CHOIR AISLE

testifie," and " with her lord all the time of his banishment and miseries." Indeed, as Pepys says, " her whole story is a romance and all she does romantic " ; she was a voluminous writer, and her attendants had to be ready any hour of the day or night " to take down her Grace's conceptions." Her effigy holds an open book, a pen case, and inkhorn, symbolic of her favourite pursuit.

Statues of :—**Stratford Canning, Viscount Stratford de Redcliffe,** b. 1786, d. 1880 ; for fifty years our Ambassador in the East.

> Thou third great Canning, stand among our best
> And noblest, now thy long day's work hath ceased.
> Here silent in our Minster of the West,
> Who wert the voice of England in the East.

Epitaph by Tennyson. *Statue by Boehm.*

The great **George Canning,** b. 1770, d. 1827, statesman and orator. " Raised by his own merit successfully filled important offices in the State, and finally became first Minister of the Crown " (1827). *Chantrey sculpt.* His son : **Charles, Earl Canning,** b. 1812, d. 1862, Viceroy of India (1856). *Foley sculpt.* Both buried in the same vault, east of Pitt.

John Holles, b. 1662, d. 1711, third **Earl of Clare,** and, by his marriage with the " Loyall Duke's " granddaughter, **Duke of Newcastle.** He filled several offices of State in Queen Anne's reign. Burnet calls him " the richest subject that had been in the kingdom for some ages." Buried in St. John's Chapel, near his kinsmen Vere and Holles. The tomb was designed by *Gibbs*, who " staked his immortality " upon its success ; the figure of the Duke is by *Bird*, who executed the whole work.

Admiral Vernon, b. 1684, d. 1757, called " Old Grog " from his grogram boat cloak, a nickname which gave rise to the word " grog," as applied to the sailors' official drink, rum and water, a mixture introduced by Vernon. His chief exploit was the capture of Portobello with only six ships in 1739 ; but his choleric temper, and his exposure of the naval abuses in print and in Parliament, led to his dismissal from the Navy six years later without place or title. *Rysbrack sculpt.*

Admiral Sir Charles Wager, b. 1666, d. 1743. " One of those distinguished commanders whose career added fresh glory to the British Navy " (Chester). Knighted in 1709 for his gallantry in the West Indies, Wager became Admiral of the White, Lord of the Admiralty, and finally Treasurer of the Navy. The bas-relief represents his most dashing exploit, the capture of some Spanish treasure-ships in the West Indies. *Scheemakers sculpt.*

Below Mansfield are buried :—**General Philipps,** b. 1651, d. 1750, who risked his life by distributing copies of the proclamation announcing William of Orange's approaching arrival in London round the Jacobite camp at Blackheath. He was arrested, and the halter was actually round his neck when the news of William's landing dispersed his captors. Philipps distinguished himself at the Battle of the Boyne. He afterwards (1712) raised the Fighting 40th Foot (the XLrs—Excellers) at his own expense. Philipps was Governor of Nova Scotia for twenty-nine years (1720 to 1749), but resided in England after 1730.

Sir Gilbert Elliot, first **Earl of Minto,** b. 1751, d. 1814, Governor-General of India, 1807 to 1813 ; and his brother **Hugh Elliot,** b. 1752, d. 1830, a distinguished diplomatist, Governor of the Leeward Islands and of Madras successively ; buried in one vault.

West Aisle.

George Gordon, fourth **Earl of Aberdeen,** b. 1784, d. 1860, Prime Minister 1852 to 1855. He was an accomplished scholar, especially learned in Athenian antiquities. Byron calls him " the travelled Thane, Athenian Aberdeen." *Bust by Noble.*

Mrs. Warren, d. 1816, widow of the **Bishop of Bangor,** (d. 1800), whose memorial, upon the opposite wall, is by the same sculptor, the elder *Westmacott.* Mrs. Warren was distinguished for her extensive charity, which is typified on the monument by the beggar girl holding a baby.

Sir George Cornewall Lewis, b. 1806, d. 1863, successively Chancellor of the Exchequer, Home Secretary, and Secretary for War. Editor of the " Edinburgh Review " and author. *Bust by Weekes.*

General Sir Eyre Coote, b. 1726, d. 1783, who drove the French out of the Coromandel coasts, 1761, and defeated Hyder Ali's forces in the Carnatic, 1781. Monument erected by the East India Company. *Banks sculpt.*

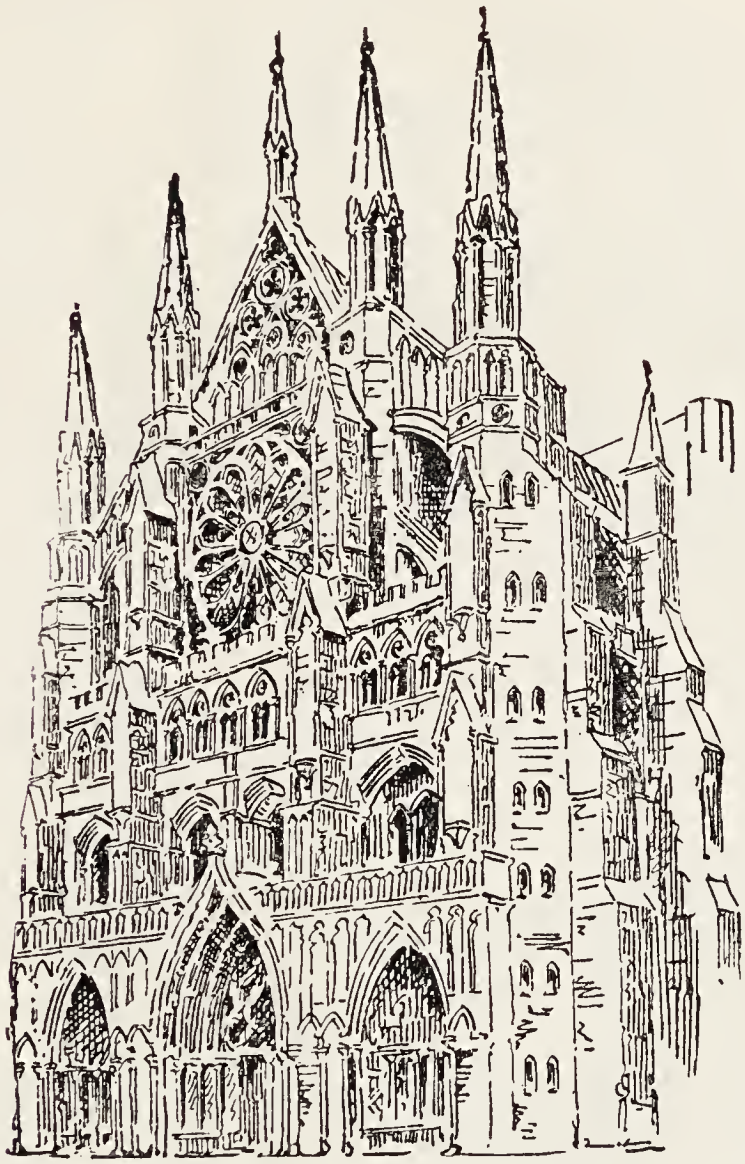
Francis Horner, b. 1778, d. 1817, called by Stanley " the founder of our modern economical and financial policy." Buried at Leghorn. The inscription is by Sir Henry Englefield. *Statue by Chantrey.*

A bust of **Charles Buller,** b. 1806, d. 1848. " The British Colonies will not forget a statesman who so well appreciated their desires and their destinies." From inscription by Lord Houghton. *Weekes sculpt.*

Brigadier-General Hope, d. 1789, Lieutenant Governor of Quebec. *Bacon sculpt.*

Warren Hastings, b. 1732, d. 1818, Governor-General of Bengal, 1774 to 1785, was a King's Scholar (with Elijah Impey) at Westminster School. He entered the service of the East India Company, 1750. After an adventurous and distinguished career in India, Hastings retired (1785) ; in 1788 he was impeached on charges of cruelty and corruption during his Indian administration. His trial, the subject of one of Macaulay's most brilliant essays, lasted over seven years, and resulted in his triumphant acquittal, but the immense cost, £70,000, practically beggared him. The Company assisted him to pay this ; he was made a Privy Councillor and honoured by Royalty, proofs of the general belief in his innocence.

Hastings died and was buried at Daylesford, "the home of his race." His devoted (second) wife, formerly Baroness Imhoff, erected this monument. The banner of Sir Philip Francis (the reputed "Junius"), with whom Hastings fought a duel in India, and who helped Burke to prepare the articles of his impeachment, used to hang in Henry VII.'s Chapel. *Bacon, jun., sculpt.*

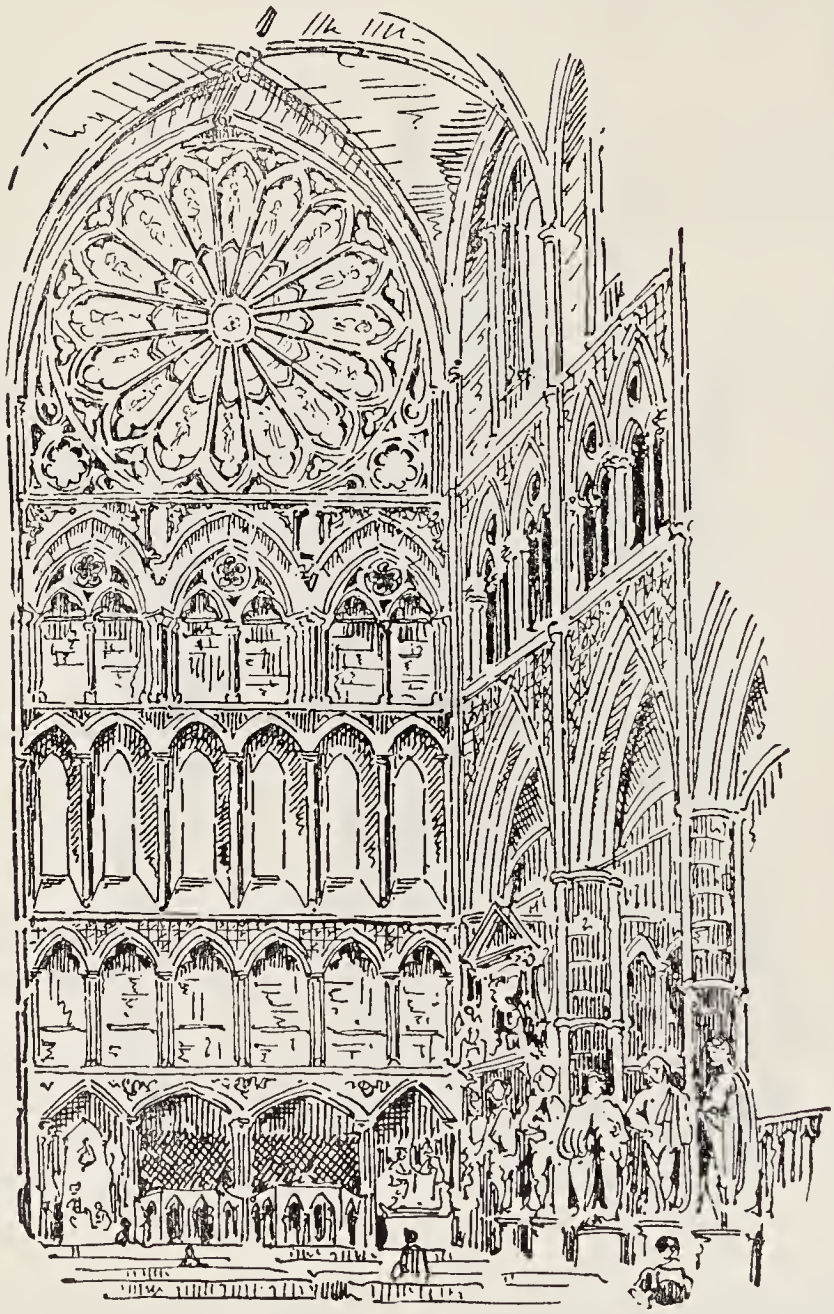


North Transept Front (Eighteenth Century).

Jonas Hanway, b. 1812, d. 1786, City Merchant, Philanthropist and Traveller, is said to have been the first person in England who carried an umbrella. Hanway was one of the founders of the Marine Society (1756), and his gift to them of the first Training Ship in the world is commemorated on his monument by the figure of Britannia presenting sailors' uniforms to small boys. He also devoted time and money to ameliorating the lot of outcast women and poor children, by financing sundry Acts of Parliament on their behalf, and by assisting in the foundation of the Magdalen and Foundling Hospitals. *J. F. and J. Moore sculpt.*

Lieut.-General Sir Herbert Edwardes, b. 1819, d. 1868. He distinguished himself in the insurrection in the Punjab in 1848, when, among other brilliant exploits, he kept an army of 12,000 Sikhs at bay for seven hours until the reinforcements sent to help him arrived.

He also did good service at the outbreak of the Mutiny (1857), by persuading the native chiefs to rally round him and send levies of horse and foot, thus greatly contributing " to the Security of the Frontier, and to the Salvation of the British Empire in India." *Theed sculpt.*



Interior of the North Transept.

Richard Cobden, b. 1804, d. 1865, buried at West Lavington; the hero of the repeal of the Corn Laws and the successful champion of free trade. *Bust by Woolner.*

Sir Henry James Sumner Maine, b. 1822, d. 1888. Legal Member of Council in India for seven years, Master of Trinity Hall, Cambridge, and Professor of International Law. His chief literary works are " Ancient Law " and

"Village Communities," both translated into several languages. *Boehm sculpt.*

Major-General Coote Manningham, d. 1809, Colonel of the 95th Foot. He began his military career at the siege of Gibraltar, when the fortress was held for three years and seven months (1782 to 1785) against the French and Spaniards. He fought under Sir John Moore at Corunna, and died soon after the battle, worn out by the hardships of the famous retreat. His friend, Thomas Bishop, Commander-in-Chief at Bombay, put up the tablet.

George Montagu Dunk, second Earl of Halifax, b. 1716, d. 1771. First Lord of the Admiralty, 1762; Lord-Lieutenant of Ireland, 1761 to 1763; twice Secretary of State, 1762, 1771; styled the "Father of the Colonies" for his success in extending American commerce. He also helped in the foundation of the Colony of Nova Scotia; the capital was called Halifax after him. *Bacon sculpt.*

Sir William Sanderson, d. 1676, historian of Mary, Queen of Scots, James I., and Charles I., Gentleman of the Bedchamber to Charles. "After great hardships sustained under the late Tyranny of Rebels" and "after a full length of 90 years of this troublesome Life," "he went to a better." His wife, Dame Bridget, d. 1681 to 1682, "Mother of the Maids of Honour to the Queen Mother and to her that now is," with whom he had lived "very amicably" for fifty years, erected the monument, and is buried in his grave (before Chatham's monument).

Rear-Admiral Charles Watson, b. 1714, d. 1757. He and Clive together avenged the tragedy of the Black Hole of Calcutta. They reduced Chandernagore, the last fortified French stronghold in Bengal, 1757, and restored the settlement of the East India Company. Watson's name was forged, by Clive's connivance, to a fictitious treaty to deceive Omichund. He died shortly after, and was buried in Calcutta. The monument erected by the East India Company obstructs the arches above the doorway. Watson's statue stands in classical costume; at his feet kneels an Oriental woman, representing Calcutta. *Scheemakers sculpt.*

Lieut.-General Joshua Guest, b. 1660, d. 1747, "who closed a service of sixty years by faithfully defending Edinburgh Castle against the Rebells in 1745." Buried East Cloister. *Taylor sculpt.*

Admiral Sir John Balchen, b. 1670, d. 1744, Commander-in-Chief of the fleets of England and Holland, lost with his ship, the "Victory," in the Channel in a violent storm. *Scheemakers sculpt.*

Lord Aubrey Beauclerk, b. 1710, d. 1740, killed on Vernon's expedition to Carthagena; his legs were shot off during the bombardment of Boca-Chica. The epitaph to "dauntless, loyal, virtuous Beauclerk" is said to be by the poet Thompson. *Scheemakers sculpt.*

Lieut.-General Percy Kirk, d. 1740 to 1741, son of the notorious Commander Percy Kirk, whose cruelties against Monmouth's adherents earned for his soldiers the derisive title of "Kirk's Lambs." *Scheemakers sculpt.*

Richard Kane, b. 1666, d. 1736, distinguished in the wars of William III. and Anne. Held Gibraltar for eight months against the Spaniards for George I.; George II. made him Governor of Minorca, where he is buried. *Rysbrack sculpt.*

Samuel Bradford, b. 1652, d. 1731, Dean of Westminster and Bishop of Rochester (1723). Succeeded Atterbury in these posts while the latter was in the Tower. He was the first Dean of the Order of the Bath. Buried near this monument. *Checre sculpt.*

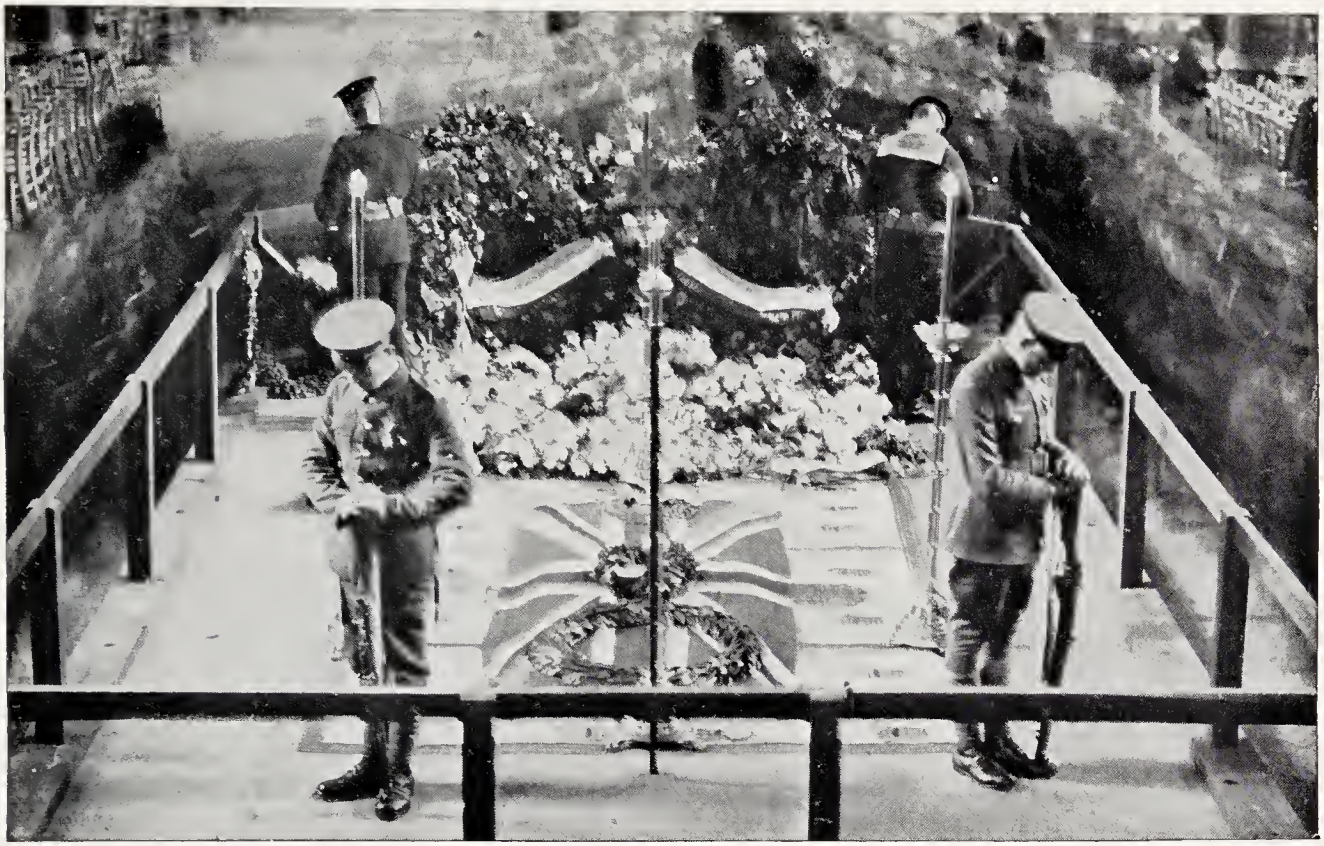
Hugh Boulter, b. 1672, d. 1742, the "munificent statesman prelate." Bishop of Bristol and, later, Primate of Ireland (1723). At the time of his death he was for the thirteenth time one of the Lords Justices of Ireland, and showed such energy and philanthropy "as practically brought the direction of the Government under his care," while his extensive charities won him the respect of all classes of the people in Ireland, where, says Dr. Johnson, "his piety and charity will be long honoured."* *Checre sculpt.*

* Johnson's Lives: "Life of Ambrose Philips."

THE NAVE.

The Burial of the Unknown Warrior.

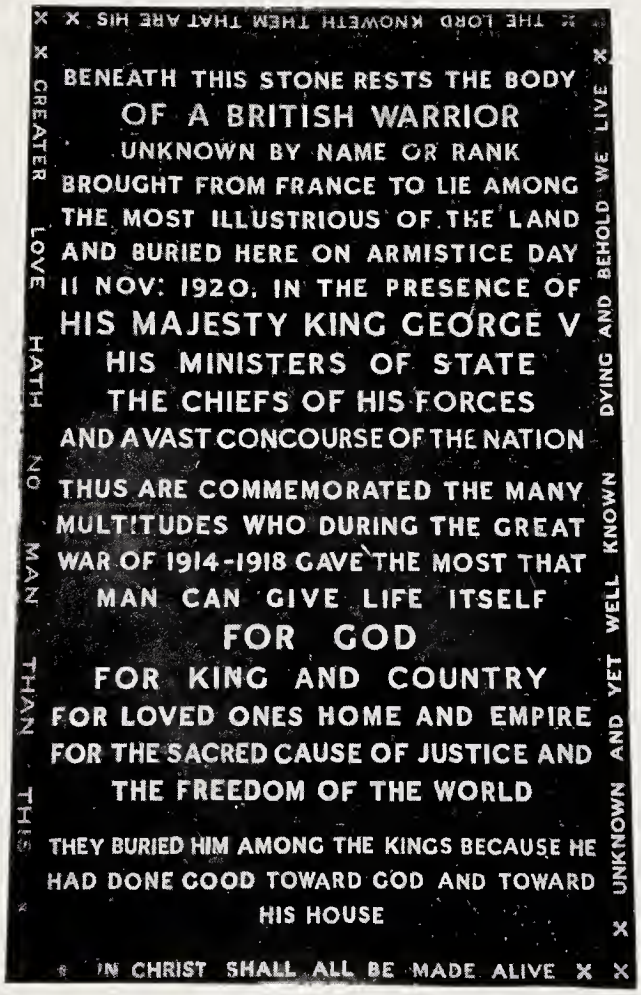
AN impressive service was held in the Abbey on November 11, 1920, the second anniversary of the Armistice, on the occasion of the burial of an unknown soldier. "In proud memory of those warriors, who died unknown in the Great War 'Unknown and yet well-known, as dying and behold they live.'" These were the touching words of the inscription on the wreath which the King placed upon the coffin. During the ceremony of the unveiling of the Cenotaph, whither the coffin was carried on a gun carriage from Victoria Station, a short service was held in the Abbey. At the stroke of eleven the vast congregation remained in silent prayer upon their knees for the space of two minutes, a silence kept not only here in the heart of England, but throughout the British Empire. The Dean, the High Bailiff and the High Steward of Westminster, the Canons and Abbey Clergy, with the Choir, singing the hymn "Brief Life is here our Portion," then processed to the North Door, where they received the funeral cortège on its arrival from the Cenotaph, and preceded it to the West End. Upon the coffin, which was draped by the famous "Padre's flag"—the blood-stained Union Jack of the Ypres salient, which had served alike as an altar cloth and funeral pall at the front—beside the King's wreath, lay a steel helmet and side arms. Distinguished officers carried the pall. King George, attended by his two elder sons, Edward, Prince of Wales and Albert, Duke of York, representing the Army and Navy, and by his uncle the Duke of Connaught, walked as chief mourner immediately behind the bier. The Premier, Mr. Lloyd George, Mr. Asquith, the Cabinet Ministers, and many members of both Houses of Parliament followed in the long procession to the West End, pass first along the Transept and Choir, where every seat was filled with mourners, and so down the Nave, which was lined with a hundred V.C.'s, 50 on either side, in civilian dress, and in uniforms, behind them the mothers and wives of fallen soldiers. Here four Queens: Mary, the Queen-Consort, Alexandra, the Queen-Mother, the Queens of Spain and of Norway, with other members of the Royal Family, and many distinguished personages, awaited their arrival. A shortened form of the burial service was held, the Dean reading as the Lesson part of the 7th Chapter of Revelation, verses 9 to 17. After the singing of the hymn "Lead Kindly Light," the King stepped forward and at the words "Earth to Earth" dropped a handful of French earth upon the coffin as it was lowered into the grave. At the conclusion of the service the whole congregation, standing, sang Rudyard Kipling's solemn Recessional, and after the Reveille and Last Post had been sounded by trumpeters from Henry the Fifth's Chantry Chapel, the royal and other mourners silently dispersed. The beautiful silk pall, which was presented in 1920 by members of the theatrical profession, in memory of their brethren who fell in the War, was then laid above the open grave. Upon it was placed the Ypres flag. For a brief while after the doors were re-opened four Service men, representatives of the Navy, Army, Marines, and Air Force kept silent watch, with arms reversed and bowed heads at each corner of the space reserved for the grave, while the first of the ceaseless throng of mourners, bearing floral offerings, passed beside the barriers. Day after day numberless multitudes of pilgrims of every class and almost every nation, East as well as West, coloured and white, visited the spot, while the Abbey doors were kept open long after closing time. A week later (November 18) in the darkness of a winter night the grave was finally closed up. The silver sand of Thorneye surrounded the coffin, upon it was heaped the earth, which had been brought from France for the purpose in a hundred sacks. Upon the coffin, besides the ancient sword presented by the King, was a plate engraved with the simple inscription: "A British Warrior who died in the Great War 1914—1918"; words repeated on the temporary gravestone above with the addition, "For King and Country—Greater Love hath no man than this." For twelve months the railed-in space enclosing the grave with the Union Jack upon it was heaped up with flowers and other tributes. Last of all (October 17, 1921) the medal presented by Congress was placed beside the King's wreath by General Pershing, the Commander-in-Chief of the Army of the United States, and afterwards raised to its present position on the column close by. On November 11, 1921, the third anniversary of the Armistice, the permanent gravestone, of black Belgian marble from a quarry near Namur, was unveiled at a commemorative service, which was attended by Field-Marshal Lord Haig, Admiral of the Fleet Sir Henry Jackson and Vice-Marshal Sir J. M. Salmond, representing the Army, Navy and Air Forces. The Ypres Union Jack was carried in the procession to the High Altar by the Rev. David Railton, the army chaplain who had presented the flag to the Abbey, and dedicated by the Dean "to the glory of God and in perpetual memory of all who gave their lives fighting by land, sea and air for their King, for Great Britain and Ireland, and for the Dominions beyond the Sea." At eleven o'clock silence fell upon the congregation, and after two minutes of silent prayer a firing party of the 5th Brigade, 47th London Division, the regiment which had carried the colours in France, received the flag from the Dean and it was placed by a non-commissioned officer on the column nearest the grave. The actors' pall was then removed from the new gravestone, and the service concluded with prayer and thanksgiving. The anniversary of the Armistice continues to be celebrated annually as a



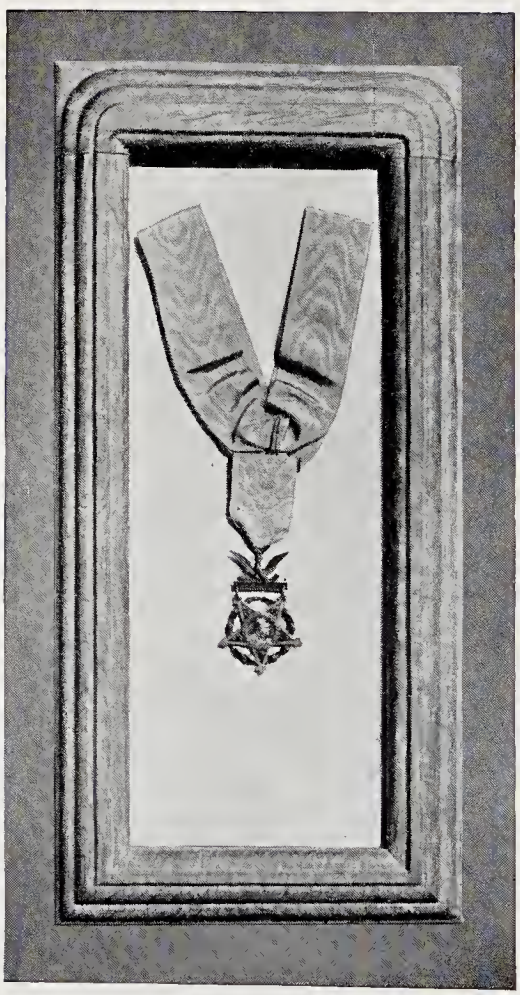
A BRITISH WARRIOR WHO FELL IN THE GREAT WAR, 1914-1918. FOR KING AND COUNTRY,

"GREATER LOVE HATH NO MAN THAN THIS."

GRAVE OF THE UNKNOWN WARRIOR, WITH UNION JACK ON COLUMN ABOVE.



INSCRIPTION ON GRAVESTONE.



THE AMERICAN CONGRESSIONAL MEDAL.

solemn day of thanksgiving and of remembrance. A long procession of persons, all wearing the red poppy, passed on either side of the Unknown Warrior's grave after the service at the Cenotaph, and by the end of the day the tombstone is completely covered by these red emblems of the Flanders fields.

North-west or Belfry Tower.

"This spot," says Dean Stanley, "by the monuments of Fox and Holland, of Tierney, the soul of every opposition, and of Mackintosh, the cherished leader of philosophical and liberal thought and the reformer of our criminal code, has been consecrated as the Whigs' Corner." The figure in the window traditionally represents Edward the Confessor, but is in reality made up of old bits of glass.

Across the eastern bay of this Tower, is *Westmacott's* monument* to the Whig orator **Charles James Fox,** b. 1749, d. 1806, the "Man of the People." Fox first took office under a Tory Government, but on the question of the American war he went over to the Opposition, and from that time became the Whig leader of the House of Commons. He is represented dying in the arms of Liberty; a negro, kneeling at his feet, is thanking him for his share in the abolition of the slave trade. Fox and Pitt, rivals to the last, died in the same year, and are buried close together in the North Transept.

George, third **Viscount Howe,** b. 1725, d. 1758, brother of the great Admiral. He was killed on the first expedition to Ticonderoga in North America. Wolfe called him "the noblest Englishman that has appeared in my time, and the best soldier in the British Army." The monument was put up by the Province of Massachusetts, before its separation from the mother country. *Scheemakers sculpt.*

Sir James Mackintosh, b. 1765, d. 1832, "Jurist, Philosopher, Historian, Statesman." He devoted himself during his parliamentary career to the improvement of the Penal Code. Buried at Hampstead. *Theed sculpt.*

George Tierney, b. 1761, d. 1830, a Whig statesman, notable for his strenuous opposition to Pitt, with whom he fought a bloodless dual in 1798. A tablet put up by his friends.

Henry Vassall Fox, third **Lord Holland,** b. 1773, d. 1840, nephew of Charles Fox. Statesman and writer, the centre of a notable literary circle. The monument represents the "Prison House of Death": there is no inscription. *Baily sculpt.*

George Augustus Lake, Lieut.-Colonel of the 29th Foot, who fell August 17, 1808, at the head of his Grenadiers storming the heights of Rolica, in Portugal, Viscount Wellington's first victory in the Peninsular War. He had fought many an Indian campaign under his father, and had been wounded at Laswari, one of the decisive battles which helped to break the power of the Mahratta family. *J. Smith scutpt.*

* Originally in the North Aisle of the Choir.

Henry Petty, third **Marquis of Lansdowne,** b. 1780, d. 1863, Home Secretary 1828, and Leader of the Opposition on Peel's death. He was actively associated with the Whig Party, and took part in all its leading measures, such as the abolition of slavery, repeal of the penal laws, &c. Another champion of freedom, **John, Earl Russell,** b. 1792, d. 1878, Prime Minister 1846 to 1852, created Earl Russell in 1861, and, on Palmerston's death in 1865, again Prime Minister. In 1866, when his party was defeated on the Reform Bill, Russell resigned, and never again held office. Buried at Chenies. *Two busts by Boehm.*

Lieut.-Colonel Sir Richard Fletcher, R.E., b. 1768, d. 1813. Wellington's chief engineer officer, who constructed from his General's plans the far-famed lines at Torres Vedras, which baffled the French Army; he afterwards directed the siege works at Badajos. Killed at San Sebastian.

William Horneck, d. 1746, one of "the earliest of our great English engineers, who learned his military science under the Duke of Marlborough." His father, Anthony Horneck, d. 1697, a German by birth, became Prebendary of Westminster, and is buried with his son in the South Transept. *Scheemakers scutpt.*

Major Charles Stanhope, great-grandson of the first Earl Stanhope (page 31), and nephew of William Pitt; he fell at the battle of Corunna, 1809.

Major James Rennell, b. 1742, d. 1830, Surveyor-General of Bengal, distinguished for his military service in India. He won European fame as a geographer and antiquary; author of many scientific and literary works.* Buried in the Nave. *Bust by Hagbott.*

Zachary Macaulay, b. 1768, d. 1838, an African merchant, father of the historian. The inscription, by Sir James Stephen, records his labours on behalf of the abolition of the slave trade. *Bust by Weckes.*

Joseph Chamberlain, b. 1836, d. 1914, thrice Mayor of Birmingham, Chancellor of the University of Birmingham (1901), Secretary of State for the Colonies under Lord Salisbury and Mr. Balfour. Chamberlain's name will always be associated with the cause of Tariff Reform, also with the Imperialist movement, which began in the late nineteenth century under his auspices. *John Tweed sculpt.*

Major-General Charles George Gordon, R.E., b. 1833, d. 1885, known as "Chinese Gordon" after his services in China, where he assisted the Imperial Government to suppress the Taiping rebellion (1863 to 1864), and received the Yellow Jacket and Peacock's Feather, denoting a mandarin of the first rank. He devoted the rest of his life to Africa, and finally became Governor of Khartoum, where he was slain by the Mahdi's forces before the relief expedition arrived. A bronze bust given in 1892 by the Royal Engineers. The Gordon

* He married Jane Thackeray, a sister of the novelist's grandfather.

Boys' Home, near Woking, founded in memory of General Gordon, is the most lasting memorial of this heroic man, and one after his own heart. *Onslow Ford sculpt.*

Robert Cecil, K.G., b. 1830, d. 1903, third **Marquis of Salisbury** thrice Prime-Minister, and leader of the Conservative party in the last decade of the nineteenth century. A black marble altar tomb (erected by Parliament, 1909) with recumbent effigy in bronze. Lord Salisbury was Master of Trinity House, Warden of the Cinque Ports, Chancellor of Oxford, and High Steward of Westminster, and these coats of arms will be found on shields at his head and feet. On each side of the tomb are bronze statuettes of his father, the second Marquis, and his mother; also of his great ancestors, Lord and Lady Burleigh, with their son, Sir Robert Cecil, first Earl of Salisbury, and his wife, Elizabeth. The Earl holds a model of Hatfield House in his hand. Buried at Hatfield. *W. Goscombe John sculpt.*

West End.

William Pitt, b. 1759, d. 1806, Lord Chatham's second son. He became Prime Minister at the age of twenty-four (1783), and remained in office, with a break of only three years, until his death. He died insolvent, and was buried at the public expense, Parliament, in recognition of his services to the country, voting £40,000 to pay his debts. The great orator is represented speaking, while History records his words, and Anarchy—the French Revolution—crouches in chains at his feet. *Westmacott sculpt.*

(*Right of Door*)—**John Conduitt,** b. 1688, d. 1737, married Sir Isaac Newton's niece, and succeeded him as Master of the Mint. Buried near Newton. After the last transit of Venus (1874) a memorial tablet, with inscription by Dean Stanley, was inserted to **Jeremiah Horrocks,** d. 1641, a young clergyman, the first who observed this phenomenon, Dec. 4, 1639. *Cheere sculpt.*

A statue of the self-sacrificing and devoted philanthropist, **Anthony Ashley Cooper, Earl of Shaftesbury,** b. 1801, d. 1885, was erected here in 1888. *Boehm sculpt.*

Beneath Lord Shaftesbury's statue lies **Angela Georgina, Baroness Burdett-Coutts,** b. 1814, d. 1907, well known for her philanthropic work—the only woman buried in the nave since the eighteenth century.

(*Left*)—**Admiral Sir Thomas Hardy,** b. 1666, d. 1732; served under Rooke at Cadiz. He was descended from Clement le Hardy, of Jersey, the protector of Henry VII., who, when Duke of Richmond, landed in Jersey on his way to exile in France, and was safely conveyed to Normandy by Clement, "at the hazard of his own life." Buried near the west end of the Choir. *Cheere sculpt.*

Captain Cornewall, b. 1699, killed in an engagement with the French off Toulon, 1743. The first monument voted by Parliament in commemoration of naval heroism. *R. Taylor sculpt.*

The South-west Tower,* or The Chapel of the Holy Cross,

was also used as the Consistory Court; the judge's seat, with wood panelling at the back, still remains on the south side. The font has been removed to Henry VII.'s Chapel, where baptisms now take place. In the old window is a figure in plate armour, said to be Edward the Black Prince. An altar, dedicated to the Holy Cross, has been placed against the East Screen.

James Craggs†, b. 1686, d. 1721, son of the Postmaster-General. Craggs became a Privy Councillor and Secretary of State before he was thirty-two, but his brilliant career was cut short by smallpox at the early age of thirty-five. He was a mourner at Addison's funeral, and, before two years had passed, his own coffin was laid upon his friend's (page 68). Pope, who had a great admiration for Craggs, superintended the erection of his monument, and wrote the epitaph, which was cut on it by the sculptor Bird.

> Statesman, yet friend to truth! Of soul sincere,
> In action faithful, and in honour clear!
> Who broke no promise, serv'd no private end,
> Who gain'd no title, and who lost no friend;
> Ennobled by himself, by all approv'd,
> Prais'd, wept, and honour'd by the Muse he lov'd.

Had Craggs lived until the inquiry into the South Sea Bubble was concluded this panegyric could hardly have been written, for the Secretary of State and his father were down in the Company's subscription lists for the fictitious sum of £330,000. *Guelfi sculpt.*‡

This Chapel was chosen by Dean Stanley to receive the bust of **Keble,** and, since the statue of **Wordsworth** already consecrated this part to poetry, he re-christened it: "Little Poets' Corner." The busts of **Kingsley** and **Maurice** were also added in Stanley's time.

William Wordsworth, b. 1770, d. 1850. A seated statue of the great poet. Wordsworth succeeded his friend Southey as Poet-Laureate, 1843, he held various small offices under Government and received a civil list pension. His first published poems were written in collaboration with Coleridge (see page 41), his poems were all inspired with the love of nature and written amidst the Cumberland lakes and mountains, where he spent the greater part of his life. His gifted sister Dorothy (1804-1847) lies by the side of himself and his wife in Grasmere churchyard. *Thrupp sculpt.*

John Keble, b. 1792, d. 1866, author of "The Christian Year." Keble, Newman and Pusey were regarded as forming the Triumvirate of the High Church or Oxford Movement in 1832. Keble wrote some of the celebrated "Tracts for the Times." Keble College, Oxford, was founded in his memory. Buried at Hursley. *Bust by Woolner.*

Henry Fawcett, b. 1833, d. 1884, Postmaster-General, 1884. The monument was erected (1887) to commemorate the blind statesman

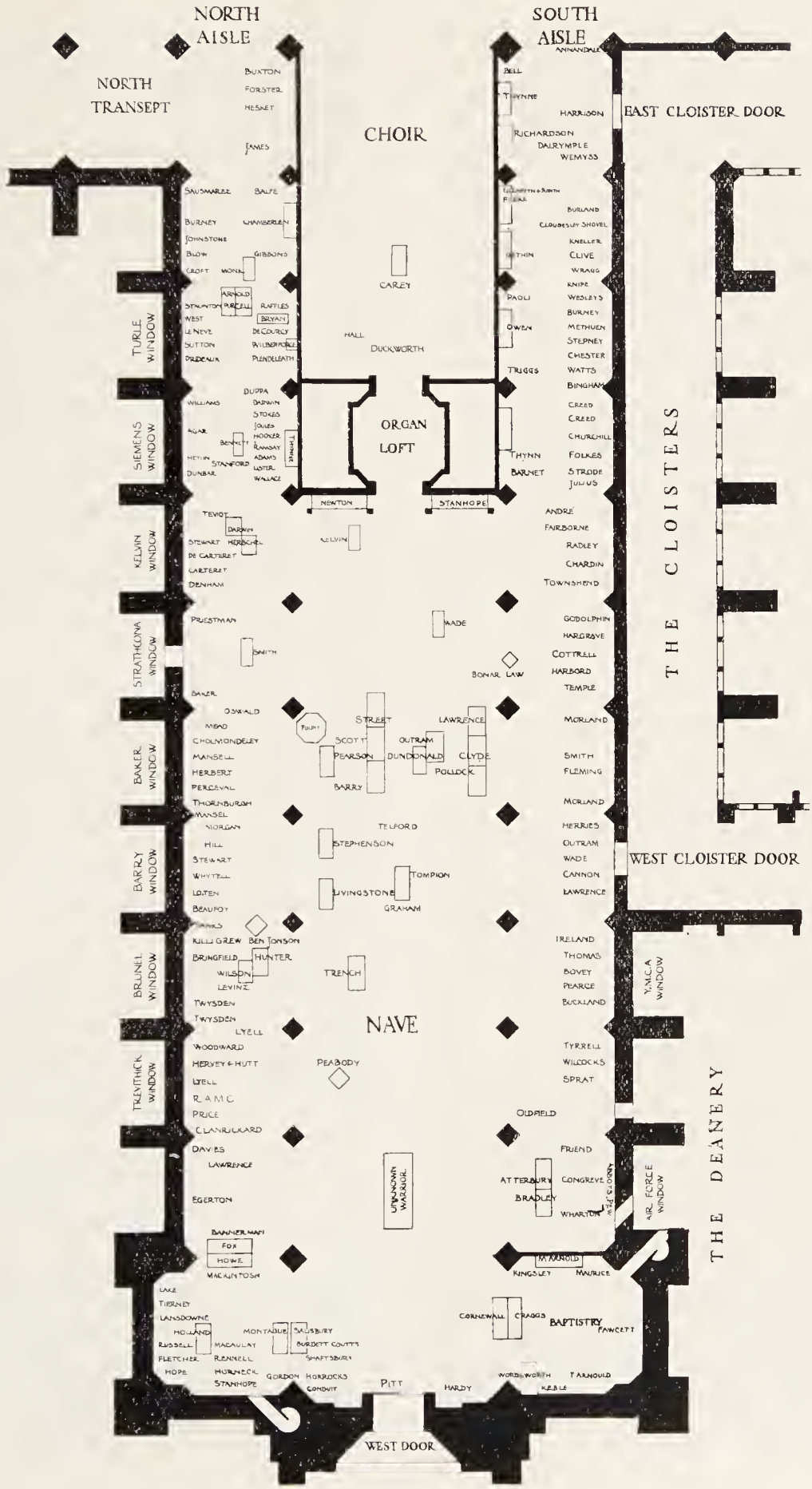
* Formerly called the Baptistry.

† This monument originally stood on the east side of the South-west Tower.

‡ An Italian sculptor, d. 1734.

PLAN OF NAVE & AISLES

CHEADLE & HARDING 2 NEWSQUARE LINCOLNS INN



who has left so impressive a record of his life and work behind him. *Alfred Gilbert sculpt.*

The "Prophet" **Fredk. Denison Maurice,** b. 1805, d. 1872, a noted preacher and writer. Buried at Highgate. And his "Disciple," **Charles Kingsley,** b. 1819, d. 1875, writer and poet, Canon of Westminster and rector of Eversley. Buried at Eversley. *Two busts by Woolner.*

The bust* by *Bruce Joy* of the poet and essayist **Matthew Arnold,** b. 1822, d. 1888, unveiled by Lord Coleridge, October 31, 1891. The bust, by *Gilbert*, of the poet's father, **Dr. Thomas Arnold,** b. 1795, d. 1842, Headmaster of Rugby School from 1828 to 1842 was placed near his friend Keble, by Arnold's old pupils, July, 1895.

A decorated tablet placed against the West Wall commemorates the Million Citizens of the British Empire, who lost their lives in the Great War (1914-1918). It was unveiled Oct. 19, 1926, by the Prince of Wales, as President of the Imperial War Graves Commission and designed by *Lt.-Colonel P. L. Lafontaine*; it is made of gesso surrounded by stonework. Inscribed on the wooden panelling at the back are the names of the nine Abbey servants who were killed in the War.

Nave, South Aisle.

Above the Deanery entrance is a small oak gallery, called the "Abbot's Pew," built, with the rooms behind it, by Abbot Islip, early in the sixteenth century.

Henry Wharton, b. 1664, d. 1695. "This wonderful and surprising gentleman, to whose example and labours the worlds of piety and learning are so much indebted," was Archbishop Sancroft's favourite chaplain. Though he died young, Wharton was already famous, and had written ecclesiastical works, of which the best known is the "Anglia Sacra." He was buried with much pomp in the South Nave. Archbishop Tillotson attended his funeral. Purcell composed special anthems.

The grave of **Dr. Francis Atterbury,** b. 1663, d. 1732, the famous Jacobite Dean of Westminster and Bishop of Rochester, noted as a brilliant orator and controversial writer. He was sent to the Tower on the charge of conspiring to place the Prctender on the throne, deprived of his offices, and condemned to perpetual exile, 1723. Nine years later he died in Paris, and was buried by his own desire, expressed in a letter to Pope, in this part of the Abbey, "as far from Kings and Cæsars as the space will admit of." Under Atterbury the school dormitory was rebuilt, partly from Wren's plans, and the energetic Dean has also left his mark on the structure of the Abbey. He not only chose the subjects for the rose window in the North Transept, but himself superintended the repairing of the North Front by Wren, then the Surveyor of the Abbey, since restored back to the Early English style by Pearson, and, it is said, complacently "watched the workmen hewing smooth the fine old sculptures."

George Granville Bradley, D.D., b. 1821, d. 1903, Dean of Westminster for twenty-one years, 1881-1902, is buried near Atterbury, close to the Deanery door. Dr. Bradley began his career as Assistant-Master (1846) at Rugby School, where he had been educated under Dr. Arnold, passing thence in 1858 to the Headmastership of Marlborough College, and in 1870 returned to University, his old College at Oxford, as Master. In 1881 he was made a Canon of Worcester and succeeded his friend Arthur Stanley the same year as Dean of Westminster. Dr. Bradley devoted himself to the ordering of the services, to the finances of the Collegiate Body, and, like his predecessors Atterbury and Wilcocks, made the preservation and restoration of the fabric one of his chief duties. He officiated at many great functions, notably at the first Jubilee of Queen Victoria (1887), and took his official part at the Coronation of King Edward VII. and Queen Alexandra (August 9, 1902). He resigned the Deanery in October,* 1902, and died March 13, 1903. Brass presented by the Dean and Chapter. *Clayton and Bell.*

A gravestone, east of that of the Unknown Warrior, appropriately marks the burial place of **Herbert Edward Ryle, K.C.V.O., D.D.,** b. 1856, d. 1925, Dean of Westminster, 1911-1925; President of Queen's College, Cambridge, 1888-1900; Bishop of Exeter, 1901-1903; Bishop of Winchester, 1903-1911. Dean Ryle officiated at the Coronation of King George V. and Queen Mary (1911); at the marriages of Princess Patricia, the King's first cousin and only daughter of the Duke of Connaught (1919); of Princess Mary, the King's only daughter, to Viscount Lascelles (1922); and of Albert, Duke of York, the King's second son, to Elizabeth, daughter of the Earl of Strathmore (1923). The funeral of Queen Alexandra, Nov. 27, 1925, took place shortly after the Dean's death. The years of the Great War (1914-1918) were marked in the Abbey by many memorial services in which the Dean took a leading part. These culminated on Nov. 11, 1920, in the solemn burial of the Unknown Warrior.† It was he who was mainly responsible for carrying out this memorable scheme, and to his initiation we owe the great day of "Silence and Reconciliation" when year by year, countless pilgrims pass by this hallowed spot. Dean Ryle, in his official capacity as Chaplain of the Order, took part twice in the ceremony of the Installation of the Knights of the Bath (in Henry VII.'s Chapel), which was revived by King George V. on July 12, 1913, after the lapse of a century (see page 60). As long as the War lasted it had been impossible for lack of funds, to continue the necessary

* These busts have been recently shifted to different positions.

* Succeeded as Dean by Dr. Armytage Robinson, who passed on to the Deanery of Wells, 1911.

† Page 60.

repairs to the Abbey fabric. In Dean Bradley's time money had been found for this pressing need by the suppression of a Canonry, but Dean Ryle found himself confronted by empty coffers and crumbling walls, especially on the outside of Henry VII.'s Chapel. With the invaluable support of Lord Northcliffe in the *Times* he issued an urgent appeal which, thanks to the liberality of the King, the Ecclesiastical Commissioners, and the general public, brought in about £170,000, a sum which, invested as "Dean Ryle's Fund" in the hands of three Trustees, has placed the Fabric Fund on a secure basis. A tablet designed by Oscar Cheadle, in memory of "the beloved Dean," was placed in 1928 above the vestry door.

A wall monument to **William Congreve,** b. 1670, d. 1729, considered the first dramatist of the age by his contemporaries. Dryden compared him with Shakespeare, Pope flattered him, and Swift both satirised and eulogised him. His most successful plays were "Love for Love" (1695), "The Mourning Bride" (1695) and "The Way of the World," which was recently revived on the London stage His funeral was a very pompous ceremony, The body lay in state in the Jerusalem Chamber, and the Prime Minister was one of the pall-bearers. Henrietta, Duchess of Marlborough* (daughter and heiress of the great Duke), to whom Congreve left the bulk of his fortune, erected the monument and wrote the epitaph. She spent the legacy in a diamond necklace; and an ivory statue of the poet, moved by clockwork, was set daily at her table, with which she talked as if it were the "living Mr. Congreve." She also had a wax doll made in imitation of him, whose feet were regularly blistered and anointed by the doctors in memory of Congreve's sufferings from gout. He left a legacy of £200 to Mrs. Bracegirdle (see page 104) who had always acted his heroines and spoken the prologues and epilogues of his plays. *Bird sculpt.*

Dr. John Freind, b. 1675, d. 1728, eminent physicist and scholar, favourite of George II. and Queen Caroline. Imprisoned in the Tower for his intimacy with the Jacobite Dean Atterbury, and released through Dr. Mead's influence (see page 28). Buried at Hitchin. His brother Robert, Headmaster of Westminster School, wrote this, and other inscriptions here, of which Pope says:—

> Freind, for your epitaphs I'm grieved:
> Where still so much is said,
> One half will never be believed,
> The other never read.

Gibbs desi.; bust by *Rysbrack.*

Ann Oldfield, b. 1683, d. 1730 (a stone in the floor). She was the chief actress of her day, and had a magnificent funeral, her body even lying in state in the Jerusalem Chamber. She was buried, according to her maid's testimony, in "a very fine Brussels lace head, a Holland shift with a tucker and double ruffles of the same lace, a pair of new kid gloves, and her body wrapped up in a winding-sheet." Hence Pope's lines:—

> "Odious! in woollen! 'twould a saint provoke"
> (Were the last words that poor Narcissa spoke);
> "No; let a charming chintz and Brussels lace
> Wrap my cold limbs and shade my lifeless face;
> One would not, sure, be frightful when one's dead—
> And, Betty, give this cheek a little red."

Thomas Sprat, b. 1635, d. 1713, Dean of Westminster and Bishop of Rochester, a fervent Royalist, the friend of Cowley, whose epitaph he wrote (see page 37). Buried in St. Nicholas's Chapel. John Freind erected this monument, which was moved here from St. Nicholas's Chapel to make room for the Northumberland tomb (page 56). *Bird sculpt.*

Joseph Wilcocks, b. 1673, d. 1756, Dean of Westminster for twenty-five years, during which extensive repairs of the Abbey fabric were carried out, and the western towers built. The Old Dean was so proud of the towers that he caused a representation of them to be placed upon his monument, and chose his grave beneath the south-west tower. *Cheere sculpt.*

Admiral Tyrrell, d. 1766, Sir Peter Warren's nephew. Tyrrell distinguished himself while in command of the *Buckingham* by defeating single-handed three French men-of-war. The monument, by *Read*, Roubiliac's pupil, had a great reputation in the eighteenth century. Nollekens was one of the few who ventured to disparage it at the time: "That figure of his (Read's) of Admiral Tyrrell going to heaven out of the sea looks for all the world as if he were hanging from a gallows with a rope round his neck." Later on it received the name of the "Pancake" monument from the shape of the clouds, but since those days it has been considerably cut down, and the figure of the Admiral removed, as its enormous proportions blocked the window. Buried at sea by his own request.

Dr. Zachary Pearce, b. 1690, d. 1774, Dean of Westminster (1756) and Bishop of Rochester. He retired from the Deanery 1768, aged seventy-four, the first instance of such an abdication in the history of the Abbey, and wrote a poem entitled "The Wish; 1768, when I resigned the Deanery of Westminster." Buried at Bromley. Inscription by Dean Thomas. *Tyler sculpt.*

Dr. John Thomas, b. 1712, d. 1793, succeeded Pearce as Dean of Westminster, 1768, and became also Bishop of Rochester on his death. In his time the Festival of the Centenary of Handel's birth was held in the Nave of the Abbey, 1784. Thomas was an advocate for the removal of the disabilities of Roman Catholics in the days of its highest unpopularity, and was therefore waylaid one day in the cloisters as he returned from service "by a band of tumultuous and misguided enthusiasts, who seized him by the robes and demanded 'how he meant to vote in the House of Lords,' to which with great presence and firmness, the Bishop replied, 'For your interests and my own.' 'What, then, you don't mean to vote for Popery?' 'No,' said he, 'thank God, that is

* Buried in the South Aisle.

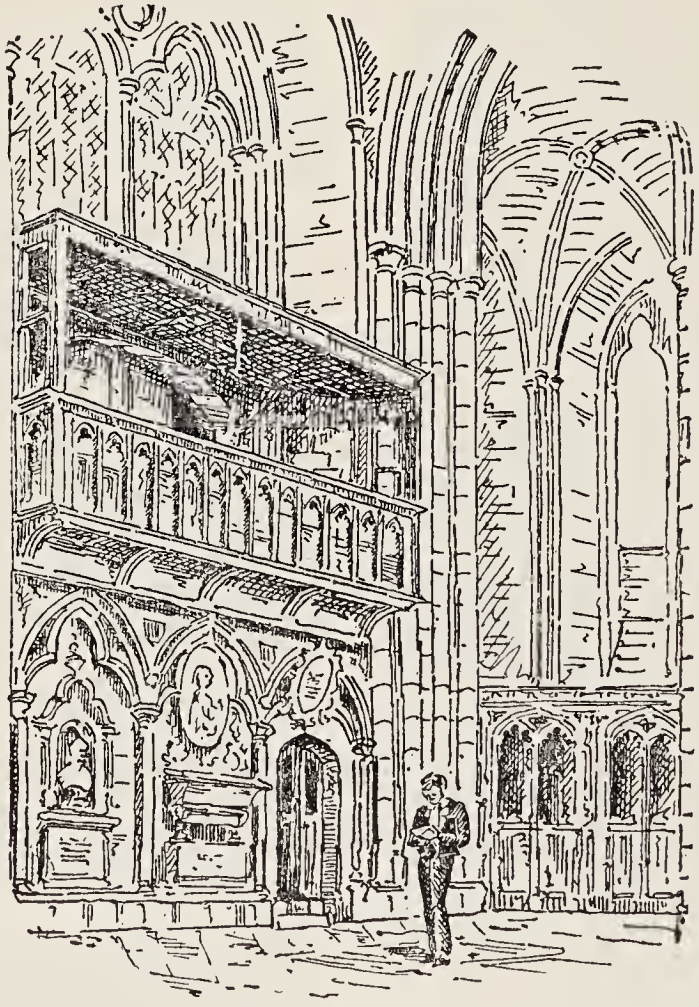
no part of our interests in this Protestant country.' Upon hearing this one of the party clapped the Bishop on the back, and cleared the passage for him, calling out: 'Make way for the Protestant Bishop!' "* The bust was copied from a picture by Sir Joshua Reynolds. *Bacon junior sculpt.*

John Ireland, b. 1761, d. 1842, Dean of Westminster, founder of the Theological Professorship and the "Ireland" Scholarships at Oxford. Free admission first given to the nave and transepts of the Abbey by Ireland.

Society, and author of works on Geology. *Bust by Weekes.*

Sir Charles Lyell, b. 1797, d. 1875, another great geologist. Buried in Nave. *Bust by Theed.*

John Laird Mair, Lord Lawrence, b. 1811, d. 1879, Governor-General of India, 1864. "The great Viceroy, whose name was feared and loved throughout Upper India." For his share in suppressing the Mutiny he was created a baronet and G.C.B., and after his resignation of the Governor-Generalship in 1868 raised to the peerage. *Bust by Woolner.*



THE ABBOT'S PEW.

Bust by Ternouth. Buried in the South Transept, with his old school-fellow **William Gifford,** b. 1756, d. 1826, first editor of the "Quarterly Review."

William Buckland, b. 1784, d. 1856, Dean of Westminster, twice President of the Geological

* Stanley's Memorials.

Field-Marshal George Wade, b. 1673, d. 1748, who assisted Kane (page 19) and Stanhope (page 31) in the conquest of Minorca and the Spanish wars, and was afterwards sent to Scotland as Commander-in-Chief to quell the Young Pretender's rebellion, 1745. The good roads he laid down for the passage of his troops through the Highlands are immortalised in the following

famous lines, which were inscribed on an obelisk once standing on the road between Inverness and Inverary :—

If you'd seen these roads before they were made,
You would hold up your hands and bless Marshal Wade.

Buried centre of Nave. *Roubiliac sculpt.*

Lieut.-General William Hargrave, b. 1672, d. 1751, Governor of Gibraltar, and his friend **Major-General James Fleming,** b. 1682, d. 1751, who died a few weeks later, both are buried near the Choir Gates. Fleming had been wounded under Marlborough at Blenheim, and distinguished himself later at Falkirk and Culloden. He left his fortune to his nephew, a lieutenant in Hargrave's regiment, the Royal English Fusiliers, then stationed at Gibraltar. These monuments on the two window ledges are good examples of *Roubiliac's* style—notice the delicate moulding of the allegorical figures.

Lieut.-General Sir James Outram, b. 1803, d. 1863, "The Bayard of India," who served his country in India "forty years in war and council." "His name is inseparably connected with the defence of Lucknow, and he ranks as one of the saviours of India during the Indian Mutiny." The bas-relief represents the great scene at the Residency when Lord Clyde relieved Lucknow. General Havelock stands between Outram and Clyde. *Noble sculpt.*

Charles Herries, d. 1819, a well-known merchant, buried here with military honours as Colonel of the London and Westminster Light Horse Volunteers. *Chantrey sculpt.*

Carola, d. 1674, and **Ann,** d. 1680, the two wives of **Sir Samuel Morland,** Oliver Cromwell's secretary, writer of the "History of the Evangelical Churches of Piedmont"; inventor of the speaking-trumpet, and improver of the fire-engine. He has displayed his learning in the Hebrew, Greek, Ethiopic, and English inscriptions which commemorate his wives. *Stanton sculpt.*

A tablet records the burials in the Nave of: **Sir William Temple,** d. 1699, aged 70, Master of the Rolls in Ireland. A distinguished statesman, diplomatist, and man of letters. **Dorothy,** b. 1629, d. 1695, daughter of Sir Peter Osborne, his accomplished wife, many of whose charming love-letters to Temple have been republished.* The monument is to be restored this year, 1929, the tercentary of Dorothy's birth, as a tribute to her memory. Their daughter **Diana,** d. 1679. Also Temple's sister, **Lady Giffard,** b. 1688, d. 1722, "maid, wife, and widow in one day, her husband dying on their wedding day." Swift was Temple's secretary and "Stella" waiting maid to Lady Giffard. Temple left legacies to them both, and entrusted the publication of his collected works to Swift.

A heavy wall monument to **Mrs. Katherine Bovey** (b. 1677, d. 1724), erected by Mrs. Mary Pope to mark their friendship of 40 years. The ladies were caricatured by Addison as the "Perverse Widow" and her "Malicious Confidante" in Sir Roger de Coverley. Mrs. Bovey was buried at Flaxley, where her friend Mrs. Pope put up another monument to her memory. *Gibbs sculpt.*

Sir Charles Harbord and **Clement Cottrell,*** who lost their lives in Southwold Bay, 1772, a bloody action in which the Dutch fleet was held at bay for six hours and ultimately defeated. The friends might have saved themselves, but preferred to perish with their Admiral, the Earl of Sandwich, and his ship. Harbord's father, who was Surveyor-General, and a well-known resident in Westminster, put up this monument, leaving forty shillings annually to the poor of Westminster, as long as the memorial remained "whole or undefaced in the Abbey church."

Andrew Bonar Law, M.P., b. 1858, d. 1923, a Canadian by birth and Scottish by descent, in the female line. Law entered Parliament as Conservative member for the Blackfriars Division of Glasgow in 1900; was elected Lord Rector of Glasgow University in 1919, and represented the Central Division of Glasgow from early 1922 till his resignation, October 23, 1922. His parliamentary career was a notable one. From 1911 to 1915 he led the opposition when the Liberals under Asquith were in office, joined the first Coalition Government as Colonial Secretary in 1915 and was a member of Lloyd George's war cabinet as Chancellor of the Exchequer, 1916. He held the office of Lord Privy Seal 1919-1921, and led his party as Prime Minister during the last year of his life, October 23, 1922, to May 20, 1923. He resigned his post owing to failing health, and died a few months later, October 20, 1923. He was buried in the Abbey by special request on account of his services to the country. Amongst the distinguished mourners who carried the pall were the Prince of Wales and Lord Balfour; Law's predecessors as Prime Minister. Asquith and Lloyd George; his successor, Stanley Baldwin, and the Minister of the United States. The Premier, J. Ramsay Macdonald, followed the bier as a personal friend.

Sidney, Earl of Godolphin, b. 1645, d. 1712, who held office under Charles II., James II., and William III. and was Chief Minister "during the first nine glorious years" of Anne's reign. Burnet calls him "the silentest and modestest man that was perhaps ever bred in a Court," but though he spoke little his judgment was "always to the purpose"; and he maintained to his life's end the short character Charles II. gave him when he was page, "He was never in the way and never out of the way." Buried in this aisle. *Bust by Bird.*

Lieut.-Colonel Roger-Townshend (1759), killed, aged only 28, when reconnoitring the French lines on the second expedition to Ticonderoga.† A bas-relief represents the fort, showing a skirmish between the French and British, who are dressed like Roman soldiers, in the distance. Flaxman considered this one of the best pieces of sculpture in the Abbey. *Carter and Eckstein sculpt.*

* See Macaulay's Essay on Temple.

* See page 68.

† Howe was killed in the first. See page 21.

Sir Palmes Fairborne, b. 1644, d. 1680, Governor of Tangier, killed defending that town against the Moors. Tangier came to the British Crown as part of the dowry of Charles II.'s Queen Catherine of Braganza, but finally lost to us soon after Fairborne's heroic defence. Dryden wrotc the epitaph :—

Ye sacred reliques which your marble kcepe,
Heere undisturb'd by warrs, in quiet sleepe,
Discharge the trust which (when it was below)
Fairborne's disdaunted soul did undergoe,
And bc the town's Balladium from the Foe.
Alivc and dead thesc walls he will defend;
Great actions great examples must attend.
Thc Canadian seige his early valour knew,
Where Turkish blood did his young hands imbrue
From thence rcturning with deserv'd applause
Against ye Moores his well-flesh'd sword he draws
The same the courage and the same ye cause.

* * * * *

More bravely British Generall never fell,
Nor Generall's death was 'ere reveng'd so well.
Which his pleas'd eyes beheld before their close
Follow'd by thousand victims of his foes.

Buried at Tangier; his widow erected the monument. *Bushnell sculpt.*

Major John André, b. 1751, d. 1780, Adjutant-General of the British Forces in America. André was sent on a secret mission to General Arnold, but was captured within the American lines, in a civilian's dress, with suspicious papers about him, and taken before General Washington. In spite of every effort made to obtain his pardon, he was hanged as a spy, October 2, 1780, aged only twenty-nine, and buried beneath the gallows on the banks of the Hudson. Forty years later his remains were, at the Duke of York's request, brought from America, and buried, with the funeral service, near this monument, which was erected at the expense of George III. The chest in which they were enclosed is still preserved. On the bas-relief, Washington is portrayed receiving the petition, in which André vainly implored for a soldier's death, and André is seen on the way to execution. The heads of both have been often carried off, and Charles Lamb's allusion, in the "Essays of Elia," to the dismemberment of this monument, caused a temporary rupture between himself and Southey, who was very sensitive about his early political principles. Lamb calls it "the wanton mischief of some schoolboy, fired perhaps with raw notions of transatlantic freedom. The mischief was done," he adds, addressing Southey, "about the time that you were a scholar there. Do you know anything about the unfortunate relic?" *Adam des., Van Gelder sculpt.*

Sir John Chardin, b. 1643, d. 1713, a French merchant, who became Court Jeweller to Charles II., and was sent by that King as Minister Plenipotentiary to Holland. He published some volumes of travels describing his early adventures in the East. Buried in Chiswick Church.

Nave, North Aisle.

Side by side lie : **Sir John Frederick Herschel,** b. 1792, d. 1871, the celebrated astronomer, who, "having explored the heavens, rests here near Newton" (from Latin inscription), and **Charles Robert Darwin,** b. 1809, d. 1882, the famous biologist, distinguished for his wide-reaching and minute scientific research, and notably for his theory of the evolution of species. He was descended, through his father, from the well-known Erasmus Darwin, author of the "Botanic Garden," the "Loves of the Plants," etc.; and, through his mother, from Josiah Wedgwood, the inventor of the celebrated "Wedgwood" pottery. A bronze medallion portrait head of Darwin was erected by his family in 1888 above Lord John Thynne's tomb (page 35). *Boehm sculpt.*

Lieut.-General Sir Thomas Livingstone, Viscount Teviot, d. 1711, son of a colonel in the Dutch service, who was created a baronet by Charles II.; he himself acquired his military reputation as colonel of the Scots Brigade in the Dutch pay. He came to England with William of Orange, became Commander-in-Chief in Scotland (1690), and was madc a viscount for his military services.

A Tablet to a child of seven, son of **Sir Edward Carteret,** d. 1677, Gentleman Usher of the Black Rod to Charles II.

Philip Carteret, b. 1692, d. 1710, son of Lord George Carteret, a Queen's Scholar at Westminster School. Time holds a tablet inscribed with Latin verses by Dr. Robert Freind, then second, afterwards headmaster of the school. *Claudius David sculpt.*

Two monuments by *Bird*, covered with nautical emblems, pieces of artillery, and the grinning faces of sea monsters : **Henry Priestman,** d. 1712, a naval commander who fought all through the Dutch wars in the reign of Charles II., and received a post at the Admiralty under William III.; and **Vice-Admiral Baker,** d. 1716, who was second in command to Sir Cloudesley Shovel, and brought the fleet back from the Scilly Isles after his chief's shipwreck (page 32). He afterwards became Governor of Minorca—a possession now lost to England—and is buried there.

Dr. Richard Mead, b. 1673, d. 1754, physician to George II., one of the first supporters of inoculation for smallpox. He stood at the head of his profession, and the following anecdote illustrates the weight attached to his medical opinion. Sir Robert Walpole fell ill during Dr. John Freind's imprisonment in the Tower, and sent as usual for Mead to cure him, but the latter refused to prescribe unless his fellow-doctor were released, and the Premier, whether from fear or favour, yielded, and Freind was set free and never molested again. Mead was a collector of books and pictures, and Dibdin speaks of him as "the ever-renowned Richard Mead, whose pharmacopœial reputation is lost in the blaze of his bibliomaniacal glory." Buried in the Temple Church. *Scheemakers sculpt.*

Spencer Perceval, b. 1762, d. 1812, Prime Minister and Chancellor of the Exchequer. Shot in the lobby of the House of Commons by Bellingham, a madman who had presented petitions to Government. The monument, erected by the Prince Regent and Parliament, is an allegorical one by *Sir Richard Westmacott.*

A modern brass rccords the burial of **James**

Oswald, b. 1715, d. 1769, successively Lord of the Treasury, Treasurer of Ireland, and Commissioner of the Navy under George II. and George III.; the friend of David Hume and Adam Smith.

Gilbert Thornburgh, d. 1677, Gentleman of the Cellar to Charles II. A tablet with a quaint Latin inscription: "Here lies Gilbert Thornburgh, who was always Faithful to his God, his Prince, and his Friends, formerly an earthly now a heavenly courtier. It shall no more be said in the age to come, *Who would become good must leave the Court*, when such shining piety as his shall appear there."*

Mrs. Jane Hill, d. 1631, a curious monument of black touchstone. The lady's effigy kneels on a cushion: at the back are a skeleton in a winding-sheet and two mottoes: "Mors mihi lucrum," and "Solus Christus mihi sola salus."

Next is a poor monument by the celebrated carver in wood *Grinling Gibbons* to a **Miss Beaufoy,** d. 1705.

Robert Killigrew, d. 1707, Page to Charles II., and Brigadier-General of the Forces under Anne. Killed at the Battle of Almanza, in Spain, where the British were defeated by the Spanish and French forces. The curious military trophies surrounding this and Bringfield's tablets are specimens of the weapons used in warfare at that period. *Bird sculpt.*

Thomas Banks, R.A., b. 1735, d. 1805, a sculptor much patronised in his own day. Studied under Scheemakers and in Italy. His masterpiece, the tomb of a little girl, is in Ashbourne Church. His huge monument here to Sir Eyre Cooke is redeemed by the delicate moulding of the figures. Flaxman, in a funeral oration on Banks, attacked the popular sculptor's Roubiliac and Rystrack.

A modern paving-stone now marks the place of **Ben Jonson's** grave; the ancient stone was placed in its present position against the wall in 1821 to preserve the inscription. The poet is buried standing on his feet. One story says that, dying in great poverty, he begged "18 inches of square ground in Westminster Abbey" from Charles I. Another, that "one day being rallied by the Dean of Westminster about being buried in Poets' Corner, the poet is said to have replied—we tell the story as current in the Abbey: 'I am too poor for that, and no one will lay out funeral charges upon me. No, sir, 6 feet long by 2 feet wide is too much for me: 2 feet by 2 will do for all I want.' 'You shall have it,' said the Dean, and thus the conversation ended."† When, in 1849, the place was disturbed by **Sir Robert Wilson's**‡ burial, the clerk of the works "saw the two leg-bones of Jonson fixed bolt upright in the sand . . . and the skull came rolling down among the sand from a position above the leg-bones to the bottom of the newly-made grave. There was still hair upon it, and of a red colour. The skull, with "traces of red hair upon it," was again seen when Hunter's grave was dug. The inscription, "O Rare Ben Jonson" has been ascribed to Davenant, on whose own gravestone in the Abbey is, "O Rare Sir William Davenant"; but another tradition says: "It was donne at the chardge of Jack Young, afterwards knighted, who, walking here when the grave was covering, gave the fellow eighteenpence to cut it."

John Hunter, b. 1728, d. 1793, the celebrated surgeon and anatomist, lies under a brass near Ben Jonson's grave. His remains were removed here from St. Martin's-in-the-Fields, in 1859, by the Royal College of Surgeons, through the exertions of Frank Buckland.

Colonel Bringfield, d. 1706, Equerry to Prince George of Denmark, and aide-de-camp to the Duke of Marlborough "(the victorious General of Her Majesty's Forces beyond ye Sea), who, while he was Remounting his Lord upon a fresh Horse, his former Fayling under him, had his Head fatally shott by a Cannon ball in ye Battell of Ramelies . . . and so, haveing gloriously ended his days in ye Bed of Honour, lyes interred at Bavechem, in the province of Brabant" (from inscription).

The Twysdens (three gallant young brothers) are commemorated on Tablets here: **Josiah,** d. 1708, and **Heneage,** d. 1709, were soldiers killed in Flanders and Hainault; **John,** a naval Lieutenant, was shipwrecked (1707) with Admiral Shovel.

Dr. John Woodward, b. 1665, d. 1728, Professor of Physic at Gresham College. Founder of the Geological Professorship called after him at Cambridge, and writer of many works on geology and natural history. He had incessant controversies with his fellow-doctors Mead and Freind (page 28), and is said to have fought a duel with Mead beneath the walls of the College of Physicians in Warwick Lane. Buried centre of Nave. *Scheemakers sculpt.*

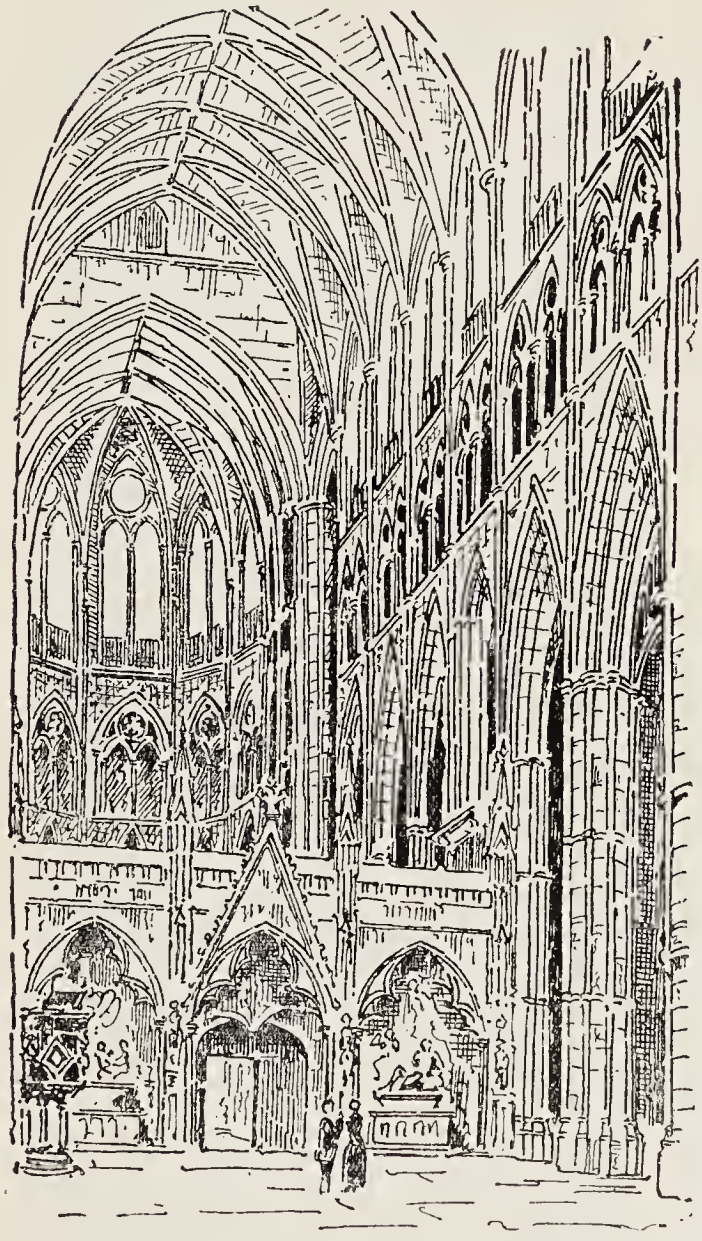
Captains Harvey and **Hutt** fell in an action off Brest, under Lord Howe, fighting against the French, 1794. This cumbrous monument, by *Bacon, Junior*, formerly stood on the floor of the Nave, beside another by *Flaxman*, to **Captain Montague,** who fell in the same action; but both have been removed, Harvey and Hutt to the window-ledge above Bringfield, and Montague to the north-west tower.

Major-General Stringer Lawrence, b. 1697, d. 1775, was a marine under Wager, and afterwards served under General Wade in Flanders and Scotland. Appointed Major-General of the East India Company's forces in 1747, he helped by a brilliant series of campaigns to lay the foundations of our Indian Empire; his name is associated with his friend Clive in this mighty task. Upon the monument, put up by the Company, is a bas-relief of Trichinopoly, which place Lawrence defended against the French from May 1753 to October 1754. *W. Tyler sculpt.*

A wall monument to **Mrs. Martha Price,** b. 1640, d. 1678, wife of the Sergeant Trumpeter to Charles II., both buried in the Nave. A white marble Tablet commemorates the **Officers, Non-Commissioned Officers, and Men**

* Dart's translation.
† Cunningham's "Handbook," page 36.
‡ Governor of Gibraltar, 1842.

of the Royal Army Medical Corp, 6,873 in all, who fell in the Great War. H.R.H. Field-Marshal the Duke of Connaught unveiled the memorial, July 13, 1923, and presented a cheque for £10,100 to the Dean and Chapter for the Abbey Preservation Fund, the balance of the sum raised in memory of the fallen, after a part had been set aside for their dependents, and part used to defray the cost of the monument, also to inscribe their names in a golden book, which is on a table at the entrance to the Chapter House.



View from the Nave looking East, showing the Screen.

Sir Henry Campbell-Bannerman, b. 1836, d. 1908, Leader of the Liberal Party for over nine years, seven of which were spent in Opposition. Prime Minister, 1905 to 1908, during which time self-government was granted to South Africa; his policy with regard to the reform of the House of Lords was afterwards embodied in the Parliament Act. Monument erected by Parliament. A large bust in red marble. *Paul Montford sculpt.*

Centre of Nave and Choir Screen.

George Peabody, b. 1795, d. 1869, the American philanthropist. His remains rested beneath this stone for a few days, and were then removed to America and reinterred in his native State, Massachusetts. His name lives in England in the model dwelling-houses called after him, and built by his generosity for the London working classes.

Richard Chenevix Trench, b. 1808, d. 1886, the eminent divine and sacred poet, Dean of Westminster for seven years, Archbishop of Dublin twenty-one years.

Side by side lie two watchmakers and mechanicians, **Thomas Tompion,** b. 1639, d. 1713, inventor of the chronometer, called the Father of English Watchmakers; and his apprentice, **George Graham,** b. 1673, d. 1751, also distinguished for his mechanical inventions.

David Livingstone, b. 1813, d. 1873, the African explorer and missionary. After twice crossing the entire continent he died in the centre of Africa. His faithful servants carried his body through months of toil and danger to Zanzibar, whence it was shipped to England and interred in the Abbey, April, 1874, eleven months after his death.

Robert Stephenson, b. 1803, d. 1859, engineer of the Birmingham Railway, and the Britannia (tubular) Bridge, Menai Straits. Buried by his own wish next to Telford.

Sir Charles Barry, b. 1795, d. 1860, an eminent architect. His chief work, "The Palace of Westminster," is pictured on the brass. Belonging to the older classical school, he was yet able, in that building, to use with great effect the revived Gothic style, which in its early stages, as represented by him and Pugin, followed the architecture of the Tudor period.

Sir George Gilbert Scott, b. 1811, d. 1878, one of the foremost architects to lead in the revival of Gothic architecture. His pupils: **George Edmund Street,** b. 1824, d. 1881, and **John Loughborough Pearson, R.A.,** b. 1817, d. 1897, both masters of the Gothic style. Street died shortly before the completion of his chief work, the present Law Courts. Scott not only restored cathedrals and churches throughout Great Britain, but designed many new buildings, both ecclesiastical and secular. Amongst his chief works are the Treasury, Colonial and India Offices, in which, under pressure from Lord Palmerston, he reverted to classic principles, St. Mary's Cathedral, Edinburgh, the Albert Memorial, London, and the Martyrs' Memorial, Oxford. As Surveyor of the Abbey Fabric (1849), an office in which he was succeeded by Pearson, he restored the Chapter House, besides leaving plans for the triple portico, in

the North Front. Pearson's greatest original work is Truro Cathedral (1879), the first cathedral consecrated in England since the Reformation. He designed many churches, and was engaged in the restoration of seven cathedrals—Lincoln, Peterborough, Canterbury, Bristol, Rochester, Exeter, and Chichester. When Surveyor of the Abbey he practically rebuilt the North Front, and refaced much of the exterior of the whole building, a work continued by his successors, Micklethwaite and Lethaby. He was not wholly an ecclesiastical architect, but was employed on secular work, notably the restoration of Westminster Hall. He also designed various domestic buildings, chiefly in the Renaissance style.

The oak **Pulpit** dates from the Jacobean period; it stands in the place of a marble pulpit which was presented to the Dean and Chapter in 1862 to commemorate the opening of the Nave in 1859 for special services. This pulpit was removed at King Edward VII.'s Coronation, and afterwards presented by the Dean and Chapter to the new Cathedral at Belfast.

Close together lie three heroes of the Indian Mutiny, **Lord Lawrence** (page 26), **Sir James Outram** (page 27), and **Sir Colin Campbell, Lord Clyde,** b. 1792, d. 1863. Campbell entered the army at an early age, and distinguished himself in the Peninsular war; in the Sikh war of 1848 to 1849; and won more honours in the Crimean war, especially at the battles of the Alma and Balaclava. In 1857 he was ordered to India to assume command against the mutineers, and there "crowned his long and distinguished career by the recapture of Lucknow." On the suppression of the Mutiny he received the thanks of both Houses of Parliament, and was rewarded by a peerage and the rank of Field-Marshal.

Another Indian veteran rests here: **Sir George Pollock,** b. 1786, d. 1872, who won military honours in the first Afghan war (1839 to 1842) after the Cabul disaster, and received the thanks of Parliament and an eloquent tribute from Sir Robert Peel on his return.

Beneath an unnoticed stone lies: **Sir James Leith,** b. 1763, d. 1817; Governor of the Leeward Isles; distinguished in Moore's Corunna retreat; then won a K.B. by his gallant conduct at Busaco, Badajos, and Salamanca, where he was severely wounded, but recovered in time for the assault on San Sebastian, when he was again injured, and was personally congratulated by the Iron Duke himself.

Thomas Cochrane, tenth **Earl of Dundonald,** b. 1775, d. 1860, Rear-Admiral of the United Kingdom, had a brilliant and adventurous career; his exploits and inventive genius have justly won him a high place among our British Admirals. He fell into disgrace in 1814, was fined, imprisoned, and his name struck off the rolls of the Knights of the Bath, his banner and brass plate removed from Henry VII.'s Chapel; but his reputation was afterwards cleared. His grandson, the twelfth Earl, distinguished himself as a dashing cavalry general in the Boer war of 1899 to 1900.

Against the Choir screen are two large monuments, designed by *Kent* and executed by *Rysbrack*:—

(*right*) **James,** first **Earl Stanhope,** b. 1673, d. 1720; greatly distinguished in the war of the Spanish succession; he was second in command under Peterborough at the siege of Barcelona, and in 1708 was made Commander-in-Chief of the Forces in Catalonia. He took Port Mahon, defeated the Spanish at Almenara and Saragossa, and, driving them before him to the gates of Madrid, killed their general with his own hand (1710). This brilliant campaign ended Stanhope's military career; he was defeated and taken prisoner by Vendôme, but ransomed in 1712, and on his return became the leader of the Whig Opposition. He was raised to the peerage by George I., made Chancellor of the Exchequer (1717), and Secretary of State (1718). The second, third, and fifth Earls are commemorated on the same monument. All buried at Chevening.

(*left*) **Sir Isaac Newton,** b. 1642 (the same year that Galileo died), d. 1727, the immortal philosopher and mathematician, author of the famous "Principia," and still more famous as the formulator of the law of gravitation. The body lay in state in the Jerusalem Chamber, and was followed to its grave before the Choir screen, one of the most conspicuous spots in the Abbey, by all the Royal Society; the Lord Chancellor, two dukes, and three earls were the pall-bearers. On the gravestone are the words "Hic depositum est quod mortale fuit Isaaci Newtoni."* The inscription on the monument called forth Dr. Johnson's protest: "Had only the name of Sir Isaac Newton been subjoined to the design upon his monument, instead of a long detail of his discoveries, which no philosopher can want, and which none but a philosopher can understand, those by whose direction it was raised had done more honour both to him and themselves." Pope wrote a Latin inscription (ending with the two English lines given below) which was intended for the monument, but never placed there—

> Nature and Nature's Laws lay hid in Night:
> God said, *Let Newton be:* and all was Light.

William Thomson,† b. 1824, d. 1907; created Baron Kelvin of Largs, 1902, buried close to Newton, the foremost of the pioneers in the Science to which Kelvin devoted his long life. It is impossible to enumerate all Kelvin's achievements in the realm of Science, whether speculative or applied, or even to name his many inventions which are used in navigation, in ocean telegraphy, in electric measurements, and in other applied sciences. He was knighted in 1866 for the part which he took in laying the Atlantic cable. Not far from his own grave lie Herschel and Darwin, close by are the memorials of Adams, Stokes, and Joule. With the latter Kelvin was associated in various ways, notably as one of the founders of the modern science of Thermodynamics. On December 17, 1907, the day of Kelvin's funeral, the Abbey was thronged with the great men of many nations, as at Newton's burial 180 years before.

* "Here lies what was mortal of Isaac Newton."
† See window to Kelvin, page 113.

Voltaire—who wrote of the eighteenth-century scientist: "If all the geniuses of the universe should be assembled, Newton would lead the band"—has recorded the profound impression made upon him by the number of foreigners as well as of "the chief men of note in the nation" who came to pay homage to the dead Newton. Amongst Kelvin's distinguished pall-bearers was the Secretary of the Academy of Sciences in Paris, and in the long train of mourners—which reached from the choir to the west end of the nave—were members and representatives of the Royal Family, Ambassadors, including the Japanese Minister; the Lord Mayor of London; the Vice-Chancellors of Oxford and Cambridge; and delegates from Scotch Universities, as well as from scientific and other associations abroad and at home.

The outer **Choir Screen** is modern, put up in 1831, but the inner stonework dates from the thirteenth century. The **Organ,** originally built by Schreider, and re-erected and enlarged by Hill in 1884, stands on each side of the screen, the organist sitting at a separate console in the centre. There are sixty-eight draw stops, and the wind is supplied by a gas engine, placed in a vault outside the Abbey. The connection between the console and sound boards is by tubular pneumatics. The organ was completely renovated in 1909, new tubular action and a new console forming part of the work. An organ case, designed by Pearson, and a celestial organ (1895) have since been added.

Notice the very interesting sculptured coats-of-arms on shields in the Choir Aisles, and the painted series on either side of the Nave. The sculptured shields were sixteen, eight on each side, and reached as far as Henry III.'s work extended. Amongst the fourteen existing ones are the arms of Simon de Montfort and William de Fortibus, Earl of Albemarle, besides other great barons, all living in 1255. Besides these there are the shields of the Empire and of St. Louis of France, and of the Confessor and Henry III. According to a sixteenth-century MS. these shields are those of Benefactors towards the building of the church.

Choir, South Aisle.

(*South wall.*) **Admiral George Churchill,** b. 1654, d. 1710, a brother of the great Duke of Marlborough, "a Tory of the old school, virulent, domineering, and foolish."* Buried in this aisle.

John Methuen, b. 1650, d. 1708, Lord Chancellor of Ireland, 1697; twice Ambassador to Portugal, and author of the commercial treaty between the Allied Powers and Portugal which bears his name. His son, **Sir Paul Methuen,** b. 1672, d. 1759, Ambassador to Portugal, Spain, and Savoy successively. Buried in this aisle.

Major Creed, who fell, shot through the head, at the Battle of Blenheim, 1704. His monument was originally placed in the vicinity of the one to Harbord and Cottrell, on which the death of the Earl of Sandwich (see page 68), Creed's relative, is mentioned, "whose heroic virtues he was anxious to imitate."

Colonel Chester, b. 1821. d. 1882, an American genealogist, published, in 1876, a compilation of all the extant Abbey registers, a volume which is invaluable to biographical students.

George Stepney, b. in Westminster, 1663, d. 1707, called by "the courtesy of criticism" a poet, and as such included in Dr. Johnson's "Lives." His monument was placed here because of his connection with Westminster School; he was also a distinguished diplomat, and his diplomatic honours are enumerated in the Latin inscription. Dart says the monument is "as rich for marble but mean in design as Sir Cloudesley Shovel's, but erected to the memory of *a much greater man*—namely, Mr. Stepney, a gentleman equally conversant with the world of fine letters and of business." Buried in this aisle.

Sir Richard Bingham, b. 1528, d. 1599, naval officer, distinguished in the wars of Mary and Elizabeth. Elizabeth employed him in Ireland, and made him Governor of Connaught, where "he overthrew the Irish Scots, expelled the Traytor Orourke, suppressed dyvers Rebellions, and that with smale charge to her Matie." A curious black tablet, with Bingham's arms above, put up by Sir John Bingley, "sometime his servant."

Dr. Isaac Watts, b. 1674, d. 1748, the great Nonconformist. His hymns were the most popular of all religious poetry until supplanted by "The Christian Year." Dr. Johnson says he was "one of the first authors that taught the Dissenters to court attention by the graces of language." Buried in Bunhill Fields. *Banks sculpt.*

John Wesley, b. 1703, d. 1791, buried in the City-road Chapel-yard. **Charles Wesley,** b. 1707, d. 1788, buried in the old Marylebone churchyard. John, the most famous member of a distinguished family, was the leader and founder of the Wesleyan Methodists. Charles, "the sweet Psalmist of the Church of those days," was associated with his brother in the establishment of Methodism; his beautiful hymns are familiar to all congregations in church and chapel alike. The monument was put up by private subscription in 1876. *J. A. Acton sculpt.*

Martin Folkes, b. 1690, d. 1754. the great numismatist, Newton's deputy at the Royal Society, and afterwards President; buried at Hillingdon. *Tyler des.*; *Ashton sculpt.*

Admiral Sir Cloudesley Shovel, b. 1650, d. 1707; the son of poor parents. Began his career as a common sailor, and rose to be Commander of the Fleet by repeated deeds of daring. As a boy he distinguished himself in the Dutch war of 1666 to 1667 by swimming from one ship to another under fire, carrying despatches in his mouth. On his return to England with the fleet in 1707, after the practical annihilation of the French Mediterranean squadron, a violent gale sprang up, the flagship was wrecked off the Scilly Isles,

* Wyon's "Reign of Queen Anne."

[*Valentine & Sons.*

THE CHOIR, LOOKING WEST.

and the Admiral's dead body was found and buried on one of the islands by some fishermen. The remains were discovered, brought to London and reinterred in the Abbey two months after the shipwreck. Thirty years later a fisherman's wife confessed on her death-bed that she had found the Admiral lying unconscious on the rocks, and had put an end to his life for the sake of a valuable emerald ring upon his finger. This ring she had secreted ever since; it was sent by the clergyman who received her confession to Shovel's old friend, the Earl of Berkeley. "*Bird* bestowed busts and basreliefs on those he decorated, but Sir Cloudesley Shovel's and other monuments by him made men of taste dread such honours." This criticism of Bird by Horace Walpole was quite undeserved; recent research* has proved that Grinling Gibbons was the sculptor of this monument.

Robert Clive, Baron Clive of Plassy, b. 1725, d. 1774, twice governor of Bengal, one of the most famous of the East India Company's galaxy of distinguished men. During his three visits to India, which in all amounted to only twelve years, Clive helped to lay the foundations of the British Empire in India. Although a civilian and a clerk by training he got a commission in the army on his first visit and served under his friend Stringer Lawrence (page 29) in the South of India, establishing his own reputation as a military commander on the expedition against Arcot, the first decisive step towards the British Empire in India. Three years later (1756) in conjunction with Admiral Watson (see page 19) Clive defeated and dethroned the Nawab of Bengal at Plassy, and thus established the British ascendency in Bengal, of which province he was made the first governor. He returned to England again in 1760, where he was received by the King and Ministers with much honour. He was afterwards raised to the Peerage and made a K.C.B. A statue of him had meantime been placed in the East India House, and a medal struck in his honour. In 1764 he was made governor of Bengal for the second time, but after a brief tenure of the office ill-health obliged his return to England for the last time. He was assailed by a storm of calumny and abuse like his successor, Warren Hastings (see page 16), and although he triumphantly cleared himself, his reason gave way, and he died by his own hand. A memorial erected 1919 by public subscription. *John Tweed sculpt.*

Sir Godfrey Kneller, b. at Lübeck about 1648, d. 1723, a well-known portrait painter from the time of Charles II. to George I. The only painter commemorated in the Abbey, and, in accordance with his dying words to Pope—"By God, I will not be buried in Westminster. . . . They do bury fools there"—not buried within its walls. Kneller himself designed the monument for which he left £300, and chose a place for it in Twickenham Church; but the spot selected was already occupied by Pope's tablet to his father, and, as the poet refused to give place to the painter, it was, after a long dispute between Pope and Kneller's widow, placed in the Abbey.* Pope, by Kneller's own wish, composed the extravagant epitaph, which he confessed himself was "the worst thing he ever wrote in his life":—

> Kneller, by Heav'n, and not a master, taught,
> Whose art was nature, and whose pictures thought—
> When now two ages he has snatch'd from fate
> Whate'er was beauteous, or whate'er was great—
> Rests, crown'd with princes' honours, poets' lays,
> Due to his merit and brave thirst of praise:
> Living, great Nature fear'd he might outvye
> Her works; and dying, fears herself may dye.

Bust by Rysbrack.

Admiral Harrison, d. 1791, who served against the French in the West Indies under Admiral Pocock, and afterwards went on Pocock's secret expedition to Havana (page 81), undergoing such terrible hardships in this latter voyage that he was crippled for the rest of his life. Buried below. Close by is a memorial recording the prowess of a midshipman, **William Dalrymple,** d. 1782, killed in a desperate naval engagement with the French off the coast of Virginia, and named in his captain's despatches home.

(*North Wall.*) **William Thynne,** d. 1584, "by his long life covering the whole Tudor dynasty." Receiver of the Marches under Henry VIII., "went to sleep in the Lord" in Elizabeth's reign. A fine old monument of marble and alabaster, once gilt and painted, with a figure in armour, recumbent upon a quilt.

Dr. Andrew Bell, b. 1753, d. 1832, inventor of the monitorial system in elementary education called the Madras scheme. *Behnes sculpt.*

Sir Thomas Richardson, b. 1569, d. 1635. Speaker of the House of Commons under James I.; Lord Chief Justice of England under Charles I. "This is that Judge Richardson who, to please the faction of his times, issued out an order against the ancient custom of wakes, and order'd every minister to read it in in his church." This order was protested against by the Bishop of Bath and Wells and seventy of his clergy, and a Bishop presented the petition "at the Council Table, where Richardson was so severely reprimanded (by Laud) that he came out complaining that he had been almost choak'd with a pair of lawn sleeves." This same judge once had a flint stone flung at his head by a malefactor, but "leaning low on his elbow in a lazy, reckless manner, the flint flew too high, and only took off his hat." When his friends congratulated him on his escape, all he said was, "by way of jest (as his fashion was to make a jest of everything), 'You see now if I had been an *upright judge* (intimating his reclining position) I had been slain.'"† Richardson went by the name of "the jeering" judge; when he condemned Prynne he is said to have remarked that "he might have the 'Book of Martyrs' to amuse him in prison." The monument of black marble, with a fine bronze bust of the judge in his hat and robes, is by the famous *Hubert le Sœur.*‡

* By Mrs. Esdaile.

* Its original place was at the west end of the Nave, where Fox's monument is now.

† Joe Miller's "Jests."

‡ See Lady Cottington's bust, St. Paul's Chapel.

Dame Grace Gethin, d. 1697, aged 21. After her death a book of devotions by this lady was published, purporting to be reflections noted down " with a pencil at spare hours, or as she was dressing." which was prefaced by a poem, written in her honour by Congreve. This work, however, turned out to be merely a compilation of extracts from Bacon and other writers. She left a bequest for an anniversary sermon to be preached in her memory in the Abbey every Ash Wednesday. Buried at Hollingbourn.

Pasquale de Paoli, d. 1807, the champion of Corsican independence. Took refuge in England, where he died; buried in Corsica. *Bust by Flaxman.*

Thomas Owen, d. 1598, Justice of the Common Pleas in Elizabeth's reign. A fine alabaster figure recumbent on a shelf tomb, once painted and gilt.

Thomas Thynn, of Longleat, b. 1648, d. 1682, a favourite of Charles II., the " Issachar " of Dryden's " Absalom and Achitophel," called because of his wealth " Tom of Ten Thousand." He was assassinated in his coach in the Haymarket by three ruffians, who were in the pay of Count Königsmarck. The Count hoped by Thynn's murder to obtain the hand of his bride, the heiress of the Percy family and child-widow of Lord Ogle, who had been forced to marry Thynn, and had fled to Holland directly after the ceremony. But she refused his suit, and married the " proud " Duke of Somerset, thus becoming thrice a wife before she was seventeen. " A Welchman, bragging of his family, said his father's effigy was set up in Westminster Abbey; being asked whereabouts, he said, ' in the same monument with Squire Thynn, for he was his coachman.' " The bas-relief represents the murder; the original eulogistic inscription was erased by order of Dean Sprat. The Count escaped abroad, but the actual assassins were hanged. *Quellin sculpt.*

Above the door leading to the organ loft, is a monument put up by his widow to the memory of **Samuel Barnett,** b. 1844, d. 1915, Vicar of St. Jude's, Whitechapel, 1872-1913, Founder and first warden of the Toynbee Hall University Settlement, Canon of Bristol 1892-1906, and Canon of Westminster 1906-1915. In the words of the inscription: " He laboured unceasingly to unite men in the service of God, and by his counsel and example inspired many to seek for themselves and for the nation the things that are eternal." *Sir George Frampton sculpt.*

Choir, North Aisle.

(*South Wall.*) **Sir Thomas Fowell Buxton,** b. 1786, d. 1845, philanthropist, one of the heroes of the abolition of the slave trade. He also worked for the improvement of prison discipline and the suppression of suttee in India. Buried at Overstrand. *Statue by Thrupp.*

William Edward Forster, b. 1818, d. 1886, Chief Secretary for Ireland, son of William Forster, philanthropist, nephew of Sir Fowell Buxton, above whose statue the medallion is placed, and son-in-law of Dr. Arnold (page 24). Buried at Burley-in-Wharfedale.

The memorial was unveiled by Lord Knutsford, July 27, 1888; Dean Bradley wrote the inscription. *Pinker sculpt.*

Sir Thomas Hesketh, d. 1605, an eminent lawyer " of deep acquaintance with the Law." Attorney of the Court of Wards and Liveries in the reign of Elizabeth. A fine old monument with reclining figure under a canopy, originally painted and gilt, was erected by Juliana, Lady Hesketh, and her figure kneeling at a desk, once filled up the centre niche of the basement. She afterwards married Sir Ranulph Crewe, Chief Justice of the King's Bench, and was buried (1629) in the North Ambulatory.

Hugh Chamberlen, b. 1664, d. 1728, Court physician. Edmund Sheffield, last Duke of Buckinghamshire, erected the monument, which is by *Scheemakers* and *Delvaux*, the artists of his father's tomb in Henry VII.'s Chapel. The inscription was written by Dean Atterbury, whom Chamberlen had visited during his imprisonment in the Tower.

Sir Stamford Raffles, b. 1781, d. 1826, Lieut.-Governor during the period that Java was under British rule (1811 to 1816), and the founder of the colony and city of Singapore, January 29, 1819. He was the first President of the Zoological Society of London, which was started by his initiative. *Statue by Chantrey*, cost £2,000.

Almericus de Courcy, Lord Kinsale, d. 1720. a favourite of Charles II. and James II., and commander of a troop of horse under the latter. To his family had, since King John's reign, belonged the privilege of remaining covered before Royalty, and it is said that Kinsale, who was a staunch Jacobite, once asserted his hereditary right, and wore his hat in the presence of William III. His widow, Ann, erected the monument; both are buried in the aisle.

A tablet above to a young Guardsman, **Captain George Bryan,** who fell fighting under Wellington at Talavera, July 28, 1809, and is buried in Spain.

William Wilberforce, b. 1759, d. 1833, the philanthropist. " He removed from England the guilt of the African slave trade, and prepared the way for the abolition of slavery in every colony in the Empire." Carried to his grave in the North Transept " by the Peers and Commons of England, with the Lord Chancellor, and Speaker at their head." A sitting statue, by *Joseph.*

Sir Thomas Duppa, d. 1694, who served Charles II. when Prince of Wales, and was rewarded, after the Restoration, by the post of Usher of the Black Rod. He was probably a relation of Charles's tutor, Bishop Duppa, the inscription says that the Bishop first introduced him at Court.

Lord John Thynne, b. 1798, d. 1880, Canon of Westminster for fifty, and Sub-Dean for forty-six years. *Armstead sculpt.*

Since the erection of Darwin's medallion portrait head above Thynne's monument this wall has been covered with memorials to other great scientists, his contemporaries. **Sir Joseph D. Hooker,** b. 1817, d. 1911, President of the Royal Society 1873-1878, Director of Kew Gardens 1865-1885. Darwin and Hooker were intimate friends, both were inspired by Lyell (p. 26). Darwin claimed the *discovery* of the origin of species, Hooker investigated their distribution over the earth. *Frank Boucher sculpt.* A medallion portrait head by *Charles Hartwell* to **Sir William Ramsay,** b. 1852, d. 1916, the distinguished chemist, the discoverer of helium, and argon (in conjunction with Lord Rayleigh), was placed beneath Hooker's medallion in 1922. A Laboratory of Chemical Engineering, University College, London, was opened November 24th, 1924, as a memorial to Ramsay. **Dr. Alfred Russel Wallace,** b. 1823, d. 1913, the publication of whose theory on the origin of species in 1858 coincided with Darwin's on the same subject, but Darwin had already (1844) communicated his thesis to Hooker. Wallace's "Flora of Tasmania," a work embodying his discoveries, appeared four months before Darwin's famous book, "The Origin of Species" (1895). *Bruce Joy sculpt.* A tablet to **James Prescott Joule,** b. 1818, d. 1889, the great physicist, whose discoveries strongly influenced Kelvin (p. 31); medallion heads of: **Sir George Stokes,** b. 1819, d. 1903, Lucasian professor of mathematics at Cambridge, 1849-1899, author of over 100 scientific works. *Thorneycroft sculpt.* **John Couch Adams,** b. 1819, d. 1892, discoverer of the planet Neptune by mathematical calculations. *Bruce Joy sculpt.* The great surgeon, **Joseph Lister,** first Baron Lister, b. 1827, d. 1912, famous as the pioneer of the antiseptic treatment in hospitals. *Brock sculpt.*

Dr. Monk, b. 1784, d. 1856 (*a brass*), Bishop of Gloucester and Bristol, formerly Canon of Westminster.

(*North Wall*) **Sir George Leonard Staunton,** b. 1737, d. 1801, a distinguished diplomatist. One of the Commissioners who concluded the treaty with Tippoo Sahib in 1784, and was rewarded for his services by a pension of £500 from the East India Company and a baronetcy. He afterwards went as Secretary on our first Embassy to China, and wrote an account of it. Dr. Johnson had a great liking for him, and sent him a letter of advice when he first went to the West Indies. Buried in this aisle. *Chantrey sculpt.*

Temple West, b. 1713, d. 1757, Vice-Admiral of the White, son-in-law of Admiral Balchen, (page 19), distinguished himself in two victorious actions against the French.

Richard le Neve, d. 1673, a dauntless young naval officer, who was "kill'd in the flower of his age, being but twenty-seven yeares old, after hee had signaliz'd his valour to admiration in that sharp engagement with the Hollanders which happen'd on the 11th of August, 1673." Buried in this aisle.

Admiral Sir Edward Spragg, killed in the same action. As Vice-Admiral he had taken a brilliant part in the victory of Southwold Bay, and in his last fight so hotly engaged Tromp that when his own flagship was disabled he shifted his flag to Sir George Rooke's, and after this had also been put out of action, was on his way to a third vessel in a small boat when it was sunk by a round shot, and the Admiral drowned. His body was recovered six weeks later, and buried here.

Dr. Peter Heylin, b. 1600, d. 1662, the historian, author of a very valuable "Life of Laud," whose chaplain he was, besides other works. Was Sub-Dean in Charles I.'s reign, and defied Dean Williams from the Abbey pulpit. After Williams's imprisonment he became the supreme authority in the Abbey, at which time he superintended the repairs of the fabric, and "new-vaulted the curious arch over the preaching-place." During the Civil War he was stripped of his property and obliged to hide himself, but returned to his post at the Restoration, and died two years afterwards. He was buried, in accordance with a dream he had before his last sickness, beneath the Sub-Dean's seat. He dreamed that his "late Majesty," Charles I., stood before him, and said: "Peter, I will have you buried under your own seat in church, for you are rarely seen but there or at your study." A black marble tablet, the inscription written by Dr. Earle, then Dean of Westminster.

In this, called the **Musicians' Aisle,** since the burials of Purcell and Blow, organists, beneath the organ, which once stood above it, are collected the graves and monuments of some of our British musical composers:—

(*South Wall*) **Michael William Balfe,** b. at Dublin, 1808, d. 1870, a well-known composer, chiefly of English operas. Some of the most popular ballads of his day were written by Balfe. Buried at Kensal-green. *Mallempre sculpt.*

Dr. Orlando Gibbons, b. 1583, d. 1625, organist of the Chapel Royal (1604), and Court composer. Commanded by Charles I. to compose the music for the reception of Henrietta Maria, and to be present at Canterbury on this occasion, he died there, and was buried in the cathedral. Gibbons is justly celebrated as a composer. His madrigals and motets, first published 1612, contained the "Silver Swan" and other well-known masterpieces. His church music is also very beautiful. A selection of his ecclesiastical compositions was edited in 1873 by Sir F. Ouseley, and in 1907 a Gibbons' musical service was held in the Abbey, in commemoration of himself and his son Christopher, d. 1676, who was the first organist here after the Restoration, and lies in the North Cloister. The black marble bust, presented in 1907 by C. D. L. Crews, Master of the Worshipful Company of Musicians, is a copy of the one on his monument in Canterbury Cathedral. *A. G. Walker sculpt.*

Dr. Samuel Arnold, b. 1740, d. 1802. He was educated at the Chapel Royal (where he was

afterwards organist), under Bernard Gates,* and Dr. Nares, and became composer to Covent Garden Theatre in his twenty-third year. He was sub-director of the Handel Commemoration in Westminster Abbey in 1784, and in 1793 succeeded Dr. Cooke as organist of the Abbey. Buried in this aisle.

Henry Purcell, b. about 1658, d. 1695, one of the greatest English composers. His short life was connected with Westminster from beginning to end. He was born close by, in St. Ann's Lane, and probably, like his sister (an entry of whose baptism occurs in the register), baptised in the Abbey, where his children were also baptised and buried. At the age of twenty-two he took Blow's place both at the Abbey (1680) and at the Chapel Royal (1682). During his fourteen years as organist here he arranged and composed the music at many State ceremonials, which included the marriage and Coronation of Queen Anne, and the Coronation of William and Mary. His only opera "Dido and Æneas" was composed in 1682. He died of consumption November 21, 1695, and was interred here "in a very magnificent manner"; the anthem which he had composed for Queen Mary's burial was sung at his own funeral. His wife was laid in the same grave ten years later. His pupil and patroness, Lady Elizabeth Howard, Dryden's wife, is said to have erected the tablet, and probably wrote the epitaph which used to be ascribed to Dryden: "Here lyes Henry Purcell, Esq., who left this life, and is gone to that blessed place where only his Harmony can be exceeded." Purcell's tablet was put up by his former pupil Annabella, wife of Dryden's brother-in-law, the dramatist, **Sir Robert Howard,** d. 1598, who is buried in St. John the Baptist's Chapel.

Beneath gravestones in this aisle lie: **Sir William Sterndale Bennett,** b. 1816, d. 1875, Professor of Music at the University of Cambridge, Principal of the Royal Academy of Music, London, 1866, the foremost English musician in his own day, and the first English composer since Purcell whose works were reckoned "classics of the art."

Charles Villiers Stanford, b. 1852, d. 1924, an Irishman by birth, a "composer of genius." He held the same post as Professor of Music at Cambridge as Bennett, and was Professor of Composition and Orchestral playing at the Royal College of Music, London, from its foundation in 1883 until his death. He was also conductor of the orchestra at the Royal College under the three successive directors, Sir George Grove, editor of the "Dictionary of Music and Musicians," Sir Hubert Parry, and Sir Hugh Allen. But it is as a creative artist that his name will be remembered; his many compositions, about 200, included operas choral works, chamber music, solo and instrumental music, church services and anthems.

(*North Wall*) **Dr. John Blow,** b. 1648, d. 1708, "one whose excellences in his art are a far nobler monument to his memory than any other can be raised for him." He resigned his post as organist of the Abbey in his pupil Purcell's favour (1680) to take it again on the young musician's death (1695). Croft was also his pupil, and master and pupils are buried in this aisle. Blow was also organist of the Chapel Royal, and Composer in Ordinary to James II. The King once challenged him to write an anthem as good as that of one of his Italian composers, and on the following Sunday Blow produced, "I beheld, and lo! a great multitude," in the Royal Chapel. James sent his confessor to compliment the composer, but unfortunately Father Petre added the remark: "I myself think it too long." "That," replied Blow, "is the opinion of but one fool, and I heed it not." Fortunately for the irascible musician's Court favour, the dispute was cut short by the Revolution of 1688, and he remained undisturbed in his posts till his death in the reign of Queen Anne. Beneath the tablet is a canon of Blow's composition.

Dr. Charles Burney, b. 1726, d. 1814, author of the celebrated "History of Music." He was an intimate friend of Dr. Johnson, and contributed many anecdotes of the great man to Boswell's "Life." In 1789 he was appointed organist of Chelsea College, and lies in the burial-ground there. His daughter Fannie—Mme. D'Arblay, the authoress of "Evelina"—wrote the florid inscription.

Dr. William Croft, b. 1677, d. 1727, organist and composer of the Chapel Royal (1707), Blow's successor as organist of Westminster Abbey (1708). "It was in the discharge of the duties of the latter office that Croft produced for the frequent public thanksgivings for victories, etc., many of those noble anthems which have gained him so distinguished a place among English church composers."* His music is used in union with Purcell's at great funerals in the Abbey. The end of the Latin inscription is translated as follows: "He emigrated to the Heavenly Choir with that concert of angels for which he was better fitted, adding his Hallelujah."

Captain Philip de Sausmarez, d. 1747, a distinguished naval officer, who fought under Anson and Hawke, and was killed in Anson's victory over the French fleet off Cape Finisterre May 3, 1747. Below the portrait medallion head of Sausmarez, is a bas-relief of this battle. *Cheere sculpt.*

* Buried in North Cloister.

* Grove's "Dictionary of Music and Musicians," page 419.

THE SOUTH TRANSEPT.

[See plan, p. 38.

Poets' Corner.*

"In the poetical quarter I found there were poets who had no monuments, and monuments which had no poets."—ADDISON, "Spectator."

THE name "Poets' Corner" was originally applied only to the eastern portion of the transept; but it was not until after the burial of Spenser near the tomb of Chaucer that this part of the Abbey was appropriated to the poets. In time their monuments overflowed into the rest of the southern end, but the western wall was early called the "learned," or "historical," side.

John Dryden, b. 1631, d. 1700, "glorious John," the great poet of the Restoration period, Poet Laureate to Charles II. and James II. He was educated at Westminster School under Dr. Busby, where his form is still a cherished relic. In early life Dryden was an ardent admirer of Cromwell, but soon passing out of this phase he became an enthusiastic Royalist, and held several offices under the Crown after the Restoration. Soon after the accession of James II. he turned Roman Catholic. In consequence of his principles he suffered much from the revolutionary changes of 1688. His finest play "All for Love" (1678) and "Arungzebe" (1675) a rhymed tragedy, were published before he changed his religion, but "Absalom and Achitophel" (1681), the greatest English political satire, and his poem "The Hind and the Panther" (1687) were written after his conversion. His ode on "Alexander's Feast," set to music by Purcell, and his poem in honour of St. Cecilia's Day, are perhaps the best known of his poems. He was deprived of his Laureateship and died in poverty in Gerrard Street, Soho. Dryden was buried May 13, 1700, with much funereal ceremony, near Chaucer's empty grave, and Dart says the tombstone was sawn asunder to make room for his monument.† The monument (which has since been altered) was erected in 1720 by Dryden's friend Sheffield, Duke of Buckinghamshire, whose widow replaced the first bust in 1731 with this fine one by *Scheemakers*. Pope's proposed epitaph was rejected for the plain inscription.

Henry Wadsworth Longfellow, b. 1807, d. 1882, the American poet, a household name on both sides of the Atlantic. Bust erected in 1884 by his English admirers. *Brock sculpt.*

Abraham Cowley, b. 1618, d. 1667, a poet whose great contemporary reputation quickly waned. The epitaph by his friend and biographer, Dean Sprat, calling him the "Pindar, Horace, and Virgil of England," bears witness to his extraordinary though short-lived fame. He was educated at Westminster School and Cambridge, from whence he was driven in 1643 by his Royalist principles. He followed Queen Henrietta Maria to Paris, where he lived for several years, acting as her confidential secretary. He returned to England after the Restoration expecting recognition of his services, but "found his reward very tediously delayed,"* and died in retirement at Chertsey. He published several volumes of poems, but is chiefly remembered to-day as having been the inventor of the "Pindaric Ode," a form of metre which Dryden and Gray afterwards turned to such great account. *Bushnell sculpt.*

We now come to the tomb from which Poets' Corner "derives the origin of its peculiar glory."† **Geoffrey Chaucer,**‡ b. about 1340, d. 1400, the author of the immortal "Canterbury Tales." He began his career in the service of Prince Lionel, third son of Edward III., and subsequently held various offices in the King's household. He was sent abroad on several diplomatic missions, and on one of these occasions spent twelve months in Italy, which exercised a marked influence on his writings. His patron and constant friend was John of Gaunt, whose first wife's death was the occasion of Chaucer's beautiful poem on "The Dethe of Blaunche the Duchesse," and who is said to have subsequently married the sister of the poet's wife. In spite of the favour of successive Kings—Edward III., Richard II., and Henry IV.—Chaucer fell into poverty in his old age, and for a short time held the office of Clerk of the Works at Westminster. During the last year of his life he lived in the monastery garden, in a house which was afterwards pulled down to make room for Henry VII.'s Chapel. It was probably owing to these circumstances, and not to his poetic claims, that he was buried in the Abbey, at the entrance of St. Benedict's Chapel. For 150 years his only memorial was a leaden plate "whereon," Caxton tells us, "was wreton his epitaphye, maad by a Poet-laureate" (Surigonius of Milan), which hung on the adjacent pillar. In 1555 Nicholas Brigham, himself a poet, presented the grey marble tomb and canopy. Upon the recess behind was a portrait of Chaucer, and there were in the 18th century traces of another figure, conjectured to be that of Brigham, the donor of the tomb, who is said to have been buried near Chaucer, but no trace of either portrait remains.

The graves of **Alfred, Lord Tennyson,** Poet Laureate, b. 1809, d. 1892, and of **Robert Browning,** b. 1812, d. 1889, the two greatest English poets of the last generation, will be found side by side below Chaucer's monument. In 1895 a bust—one of three by *Woolner*—of **Lord Tennyson,** done in 1857, when the poet was forty-eight, and presented by C. Jenner, was placed on the pillar opposite his grave.

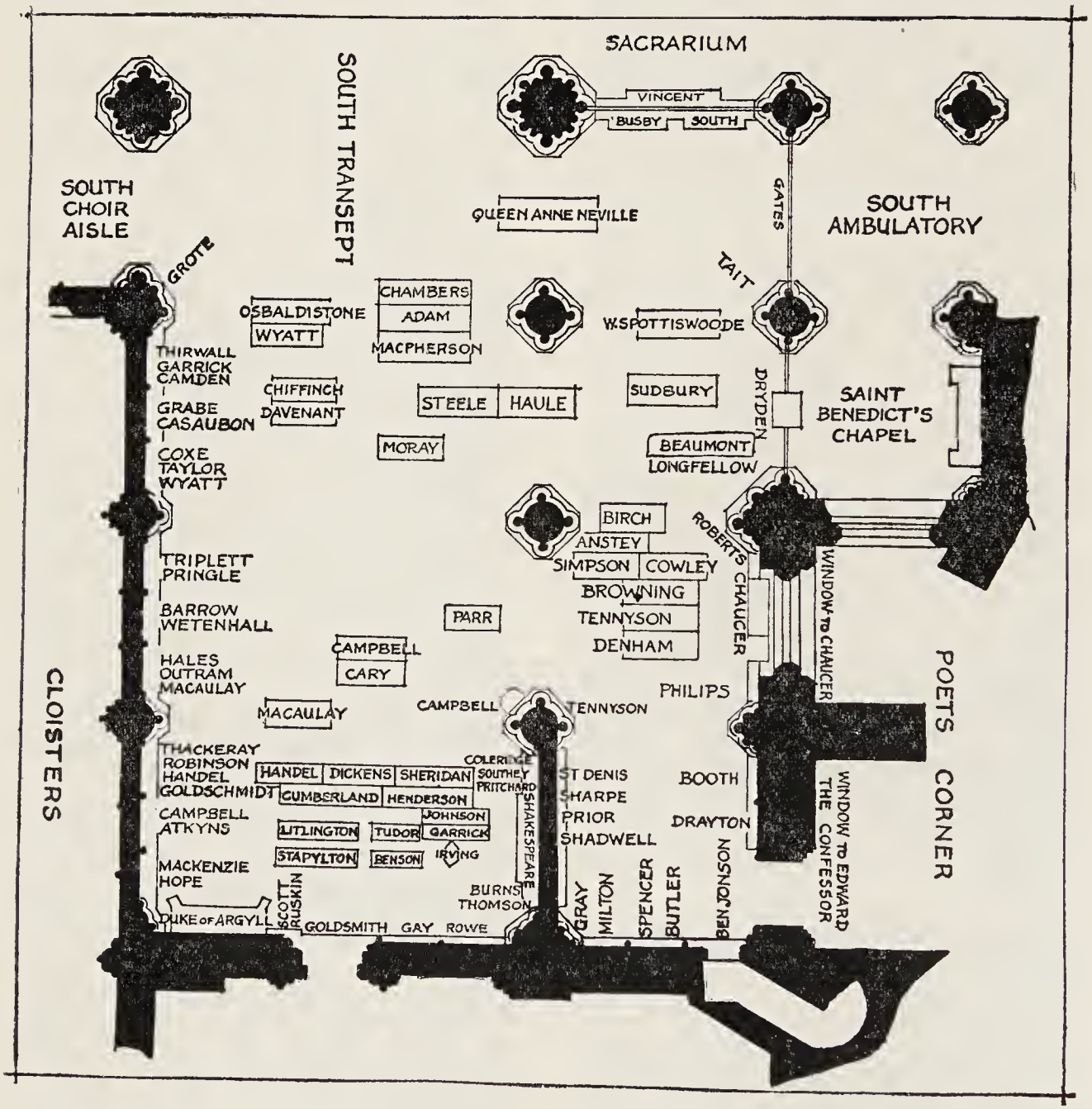
* The memorial window to the Duke of Westminster at the south end is described on page 115.
† Camden says Chaucer's bones were removed to Brigham's tomb in 1555.

* Johnson's "Lives of the Poets."
† Stanley's "Memorials."
‡ See page 113 Window to Chaucer.

John Phillips, d. 1708, buried in Hereford Cathedral; a poet of forgotten fame, author of the "Splendid Shilling" and a poem called "Cyder." His epitaph is memorable not only for its "elegant Latinity," but for having contained the first mention of Milton within these walls. Dean Sprat, the Royalist, actually erased it on account of this allusion, but it was restored by Dean Atterbury four years later, and public opinion righted itself in time for the same generation to see Milton's monument erected close by.

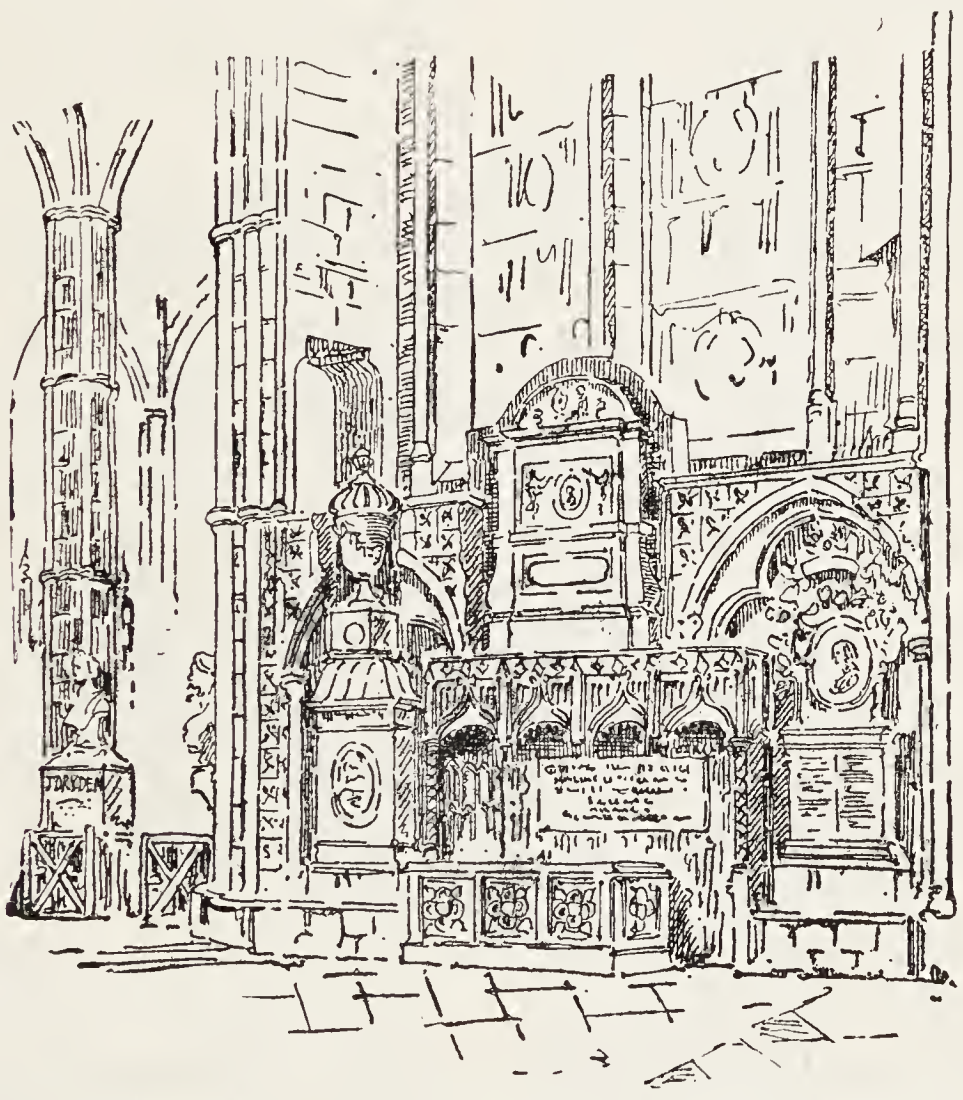
Barton Booth, b. 1681, d. 1733, a famous actor, succeeded Betterton in public estimation. He was educated at Westminster School. Buried with his wife at Cowley, Middlesex. Barton and Cowley Streets recall his connection with Westminster. *R. Hayward sculpt.*

Michael Draiton (Drayton), b. 1563, d. 1631. His monument was presented by Anne Clifford, "Countess of Dorset, Pembroke, and Montgomery." The poet's contemporary fame was very great, as his epitaph (attributed both to Quarles and Ben Jonson) testifies, but he was quickly forgotten, and his chief work, "Polyolbion," is now little read. "As we walked along to a particular part of the temple, 'There,' says the gentleman, pointing with his finger, 'that is Poets' Corner; there you see the monuments of Shakespeare and Milton, and Prior



and Drayton.' 'Drayton!' I replied: 'I never heard of him before.'"* The epitaph is a fine one:—

Do, pious marble, let thy readers know
What they and what their children owe
To Drayton's name, whose sacred dust
We recommende unto thy trust.
Protect his memory and preserve his story;
Remain a lasting monument of his glory
And when thy ruins shall disclaim
To be the treasurer of his name,
His name, that cannot fade, shall be
An everlasting monument to thee.



BUSTS OF DRYDEN AND LONGFELLOW.

CHAUCER'S TOMB, WITH THE WALL ARCADE CUT AWAY TO MAKE ROOM FOR MONUMENTS.

Ben Jonson, b. 1574, d. 1637, the famous and learned friend of Shakespeare and Bacon. He was educated at Westminster School, under Camden the antiquary, and afterwards passed through many vicissitudes, being for a short time a bricklayer, then a soldier, a student at Cambridge, travelling tutor to Sir Walter Raleigh's son, an actor as well as dramatist, and finally, in 1619, he succeeded Daniel as Poet Laureate. Jonson was always improvident and, in spite of gifts and pensions from the King, died in great poverty, in a house which stood between the Abbey and St. Margaret's Church. Of his many tragedies and comedies, "Catiline," "Every Man in his Humour," "The Alchemist," and "The Silent Woman" are perhaps the most celebrated. He was also well known as a writer of masques. He was buried in the Nave (page 29), under a stone bearing the same inscription as his monument, which was erected before 1728, at the charge of

* Goldsmith's "Citizen of the World."

the Earl of Oxford. *Gibbs des.*; *Rysbrack sculpt.*

Edmund Spenser, b. 1553, d. 1599, the great author of the "Faerie Queen," which he dedicated to Queen Elizabeth. He spent his latter years on an estate granted him in Ireland, but this was finally devastated by the natives, his house set on fire, and he and his wife obliged to fly with their four young children. Shortly afterwards, according to his friend and brother poet, Drummond of Hawthornden, "he died for lack of bread in King-street (Westminster), and refused twenty pieces sent to him by my Lord of Essex, adding he was sorry he had no time to spend them." There is, however, no authentic foundation for this story. A memorable gathering of his contemporaries assembled at the funeral, and all, including probably Shakespeare, threw their elegies, with the pens which wrote them, into the grave. Ann Clifford, Countess of Dorset, erected his monument in 1620; but this falling into decay was replaced in 1778 by a copy of the first, for which the poet Mason set on foot a subscription. Notice the epitaph:—

> "Here lyes expecting the sccond comminge of our Saviour, Christ Jesus, the body of Edmond Spencer, the Prince of Pocts in his tyme, whose divine spirrit needs noe other witnesse then the workes which he left behinde him."

Samuel Butler, b. 1612, d. 1680, buried at St. Paul's, Covent-garden, because there was no money to pay the Abbey fees for a grave here. The author of "Hudibras" did not reap much profit from its popularity, and, after passing from the service of one great person to another, died in great poverty. The monument was erected in 1721 by John Barber, a printer, when Lord Mayor, in order "that he who had been denied almost everything in life might not in death be denied a tomb." This inspired Pope's spiteful lines:—

> But whence this Barber? that a name so mean
> Should joined with Butler's on a tomb be seen.

John Milton, b. 1608, d. 1674, buried in St Gilee's, Cripplegate, born in London, 1608. He was educated at St. Paul's School and at Christ's was spent in laborious study, but in 1639 the gathering of the great political storm and his own strong Puritan bias called him home from a journey in Italy. For ten years he was Latin secretary to the Council of the Commonwealth, during which time he published many controversial writings on political, social, and religious subjects. After the Restoration Milton was forced to conceal himself for a short time. He then lived on in London unmolested, neglected, and totally blind, devoting himself to the great work of his life, "Paradise Lost," published in 1667. "Paradise Regained" and "Samson Agonistes" followed in 1671. Until 1737, when this monument was erected by Auditor Benson, the Abbey contained no memorial of Milton, the strength of Royalist feeling against him having long delayed public recognition of his genius. Addison in his "Spectator" criticism led the way for the inevitable reaction. Speaking of it, Dr. Gregory remarked to Dr. Johnson: "I have seen erected in the church a bust of that man whose name I once knew considered as a pollution of its walls." Dr. Johnson said to Boswell on another occasion, in allusion to the egotistical inscription: "Mr. Benson has bestowed more words upon himself than upon Milton." Pope also had his say:—

> On poets' tombs see Benson's titles writ.
>
> *Rysbrack sculpt.*

Thomas Gray, b. 1716, d. 1771, buried at Stoke Poges, the scene of his famous "Elegy written in a Country Churchyard." The lyric muse holds a medallion with his portrait, and points to the bust of Milton. The epitaph is by **William Mason,** b. 1724, d. 1797, poet, the friend and biographer of Gray, buried at Aston, Yorks. Dr. Hurd, Bishop of Worcester, wrote his inscription. Both monuments are by *J. Bacon, sen.*

Thomas Shadwell, d. 1692, the rival of Dryden, whom he succeeded as Poet Laureate, and by whom he was mercilessly satirised in "Mac-Flecknoe." He died of opium-eating at Chelsea, where he is buried. *Bird sculpt.*

Matthew Prior, b. 1664, d. 1721, a poet of great contemporary reputation. He held several offices under William III., and was for a time Plenipotentiary at the Court of Louis XIV., who presented him with this bust by *Coysevox.* He was buried, as he desired, at the feet of Spenser. Dr. Freind, Headmaster of Westminster School, wrote the epitaph on his old pupil. Prior had composed the following lines, but Dean Atterbury would not allow them to be inscribed:—

> To me 'tis given to dye, to you 'tis given
> To live; Alas! one moment sets us even.
> Mark how impartial is the will of Heaven!
>
> *Gibbs des.; Rysbrack sculpt.*

Granville Sharp, b. 1735, d. 1813, one of the earliest and most devoted opponents of the slave trade. The monument was erected by the African Institution in gratitude for his efforts. *Chantry sculpt.*

Charles de St. Denis, Seigneur de St. Evremond, d. 1703, a famous wit at Charles II.'s Court.

Christopher Anstey, b. 1724, d. 1805, Buried at Bath. Widely known in his day as the author of the "New Bath Guide." *Horwell sculpt.*

Thomas Campbell, b. 1777, d. 1844, the author of "The Pleasures of Hope"; more famous to-day as the author of "Hohenlinden," "Ye Mariners of England," and "The Battle of the Baltic." The lines engraved are from his own "Last Man." He died at Boulogne, whence his remains were brought here for interment. *Marshall sculpt.*

Mrs. Hannah Pritchard, b. 1711, d. 1768, the celebrated actress. Whitehead, then Poet Laureate, wrote the epitaph. *Hayward sculpt.*

Robert Southey, b. 1774, d. 1843, Poet Laureate, the author of "Thalaba" and the "Curse of Kehama." This member of the

famous triumvirate of "Lake poets" was educated at Westminster; he lies buried at Crosthwaite, in the county where he had made his home. Wordsworth wrote his epitaph. *Weekes sculpt.*

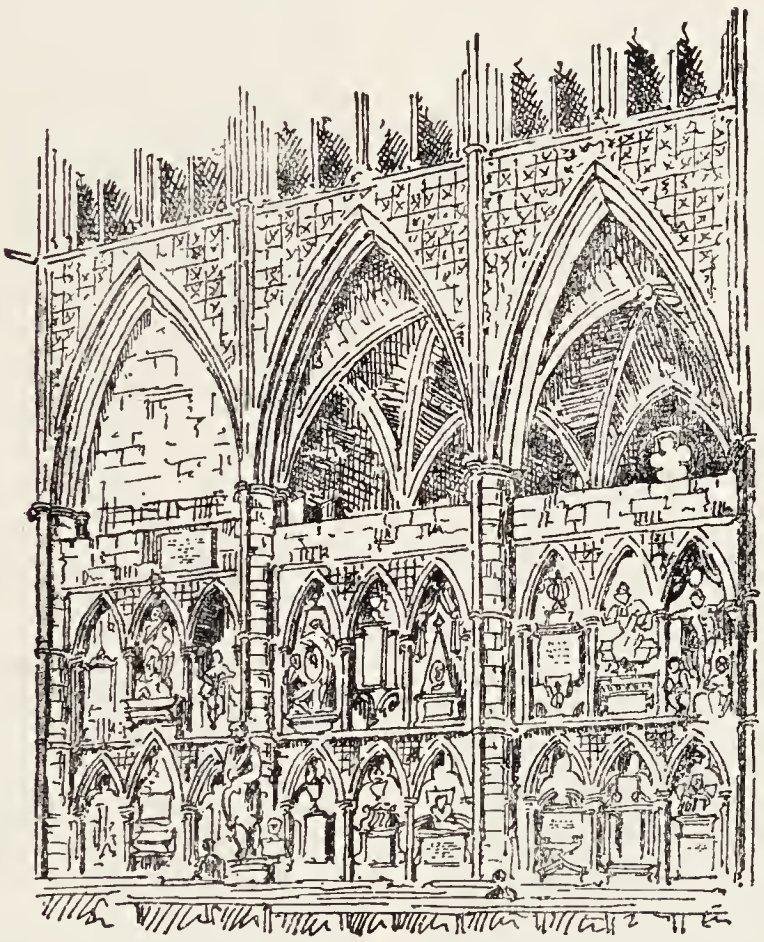
Wordsworth's statue is in the Chapel of the Holy Cross*, but below Southey is the bust of **Coleridge**, the other "Lake poet," which was given by Dr. Mercer, an American, and unveiled May 7, 1885, by Mr. Lowell, the United States Minister.†

from Stratford-on-Avon to the Abbey; the idea was soon abandoned, but it gave rise to Ben Jonson's famous lines:—

> My Shakespeare, rise! I will not lodge thee by
> Chaucer or Spenser, or bid Beaumont lie
> A little further on to make thee room:
> Thou art a monument without a tomb,
> And art alive still while thy book doth live,
> And we have wits to read and praise to give.

And to Milton's protest:—

> What needs my Shakespeare for his honour'd bones
> The labour of an age in piled stones?



"Historical Side" and Muniment Room.

Samuel Taylor Coleridge, b. 1772, d. 1834, the poet, philosopher, and critic, whose career, "fate-marred and self-marred," has left but fragmentary witnesses to posterity of his brilliant powers. "The Ancient Mariner," "Christabel," and "Kubla Khan" are his best-known poems. *Thorneycroft sculpt.*

William Shakespeare, b. 1564, d. 1616, the "poet for all time." Shortly after his death there was much talk of moving his remains

The latter seems quite prophetically applicable to the present "preposterous monument" (as Horace Walpole calls it), erected by subscription in 1740. On the scroll are inscribed some famous lines from "The Tempest"; the heads at the corners of the pedestal represent Queen Elizabeth, Henry V., and Richard III. *Kent des.*; *Scheemakers sculpt.*

Robert Burns, b. 1759, d. 1796, the poet of "The Cotter's Saturday Night," and of the many beautiful songs familiar to all, such as "Auld Lang Syne," "The Banks o' Doon,"

* Page 22. † Page 106.

etc. This memorial, erected eighty-nine years after his death, the work of a Scottish artist, and paid for in shilling subscriptions contributed by all classes from highest to lowest, attests the Ayrshire poet's hold over the hearts of his countrymen. The bust was unveiled by Lord Rosebery, March 7, 1885. *Sir John Steet sculpt.*

James Thomson, b. 1700, d. 1748, the author of "The Seasons"; they are represented in bas-relief on the pedestal. He is buried in Richmond parish church. The monument was erected in 1762, the expenses being covered by a subscription edition of his works. *Adam des.*; *Spang sculpt.*

Nicholas Rowe, b. 1674, d. 1718, Poet Laureate. He translated Lucan's "Pharsalia," and wrote several plays, "which pleased the town," Evelyn said, but which are now forgotten, though one—"Jane Shore"—furnished Mrs. Siddons with an effective part. His widow erected the monument, with an epitaph (attributed to Pope) commemorating her inconsolable grief. She, however, shortly afterwards disconcerted the author of it by marrying again. *Rysbrack sculpt.*

John Gay, b. 1685, d. 1732, poet and dramatist, made his original reputation as a prose writer by the "Fables," a series of tales written for Prince William, son of George II., afterwards the Duke of Cumberland (page 63). Swift and Pope were his literary sponsors, dukes, duchesses, and Court ladies his patrons. After nearly two centuries of comparative oblivion his name has been recently restored to fame by the revival of his chief dramatic work, the "Beggars' Opera" and of its sequel "Polly." The former, refused by the manager of Drury Lane, was first produced on the stage at Lincolns Inn Fields (January 29, 1728) and at once made its author's name a household word. Hogarth painted pictures of the various scenes, in which portraits of Rich, the manager of the theatre, and Gay himself appear in the distinguished audience. When "Polly" was ready for rehearsal the Lord Chamberlain, instigated by Gay's enemy Sir Robert Walpole, forbade the performance by royal command. The affair gave rise to a violent squabble, Congreve's friend the Duchess of Marlborough gave £100 for a single copy of the play, and Gay's chief patroness, the Duchess of Queensberry, was banished from the Court with her husband. Henceforth, the author, who was always in pecuniary difficulties, spent the few remaining years of his life with the Queensberry's, who husbanded his money, gave him a magnificent funeral in the Abbey and erected this monument, by *Rysbrack.* Pope wrote the epitaph in which the lines: "In wit a man, simplicity a child," exactly describe the poet's character, but Gay's own flippant lines were inscribed on the pedestal by his own desire :—

> Life is a jest and all things show it,
> I thought so once and now I know it.

Oliver Goldsmith, b. 1728, d. 1774, buried in the Temple Church yard. His name is dear to all generations as the author of "The Vicar of Wakefield," "She stoops to Conquer," and "The Deserted Village." His life was a perpetual struggle with poverty, he was incapable of managing money affairs, and died burdened with debt. Sir Joshua Reynolds chose the site for his monument. and Dr. Johnson wrote the epitaph. *Nollekens sculpt.*

Beside this monument a memorial to the famous author of the Waverley Novels, **Sir Walter Scott** (b. 1771, d. 1832), was placed in 1897. It is a replica by *John Hutchinson, R.S.A.*, of the Chantrey bust at Abbotsford.

Above Scott is a bronze medallion portrait head of **John Ruskin,** b. 1819, d. 1900, author of the "Stones of Venice," "Modern Painters," etc., one of the greatest artistic and social influences in the last generation, whose books have still a large circulation both in England and in America. *Onslow Ford sculpt.*

John, second Duke of Argyle and Duke of Greenwich, b. 1678, d. 1743, buried in Henry VII.'s Chapel. This orator and soldier, familiar to us in the pages of Scott's "Heart of Midlothian," was one of the main instruments of the Union of England and Scotland. His allegorical monument blocks up the place where the old staircase led up to the monks' dormitory. Minerva and Eloquence stand below the recumbent figure; History, inscribing his titles above, stops short at Gr— to show that that dukedom expired with him. *Roubiliac sculpt.*

Sir Archibald Campbell, b. 1739, d. 1791. a distinguished general. As Governor of Madras, at the end of his career, Campbell arranged the important Arcot Treaty (1787). *Armstead sculpt.*

A monument to the **Atkyns** family, three of whom were Barons of the Exchequer in the seventeenth century. Their descendant, **Sir Robert Atkyns,** b. 1647, d. 1711, was the author of a topographical work on Gloucestershire.

George Frederick Handel, b. 1685, d. 1759. The composer of the "Messiah" and "Israel in Egypt," from his long residence in England, appears to belong to us by right. The statue, with its unwieldy figure, is said to be an exact likeness; the face was modelled from a cast taken after death. A tablet above recalls the first Handel Festival held in the Abbey in 1784, the centenary of his birth. *Roubiliac sculpt.*

Below the composer whose music she so perfectly interpreted was placed in 1894 a portrait head of **Jenny Lind-Goldschmidt,** b. 1820, d. 1889, the well-known Swedish singer.

William Makepeace Thackeray, b. at Calcutta 1811, d. 1863, novelist and essayist, editor of the "Cornhill," 1860 to 1862. Thackeray contributed with pen and pencil to "Punch" (1842 to 1852), where the celebrated Snob Papers first appeared. "Vanity Fair" (1848) established his reputation; "Pendennis," "Esmond," and his other well-known novels

followed in quick succession. Buried Kensal Green. *Marochetti sculpt.*

Joseph Addison, b. 1672, d. 1719, buried north aisle, Henry VII.'s Chapel. The first of English essayists, "the noblest purifier of English literature," had no monument in the Abbey until this statue was erected in 1809. "Such a mark of national respect was due to the unsullied statesman, to the accomplished scholar, to the master of pure English eloquence, to the consummate painter of life and manners."* "His body lay in state in the Jerusalem Chamber, and was borne thence to the Abbey at dead of night. The choir sang a funeral hymn. Bishop Atterbury,† one of those Tories who had loved and honoured the most accomplished of the Whigs, met the corpse, and led the procession by torchlight round the shrine of St. Edward and the graves of the Plantagenets to the Chapel of Henry VII."‡ Tickell has described the scene in some touching lines. Addison's paper on the Abbey § should be read by all who visit this Church. *Westmacott sculpt.*

Thomas Babington, Lord Macaulay, b. 1800, d. 1859, the historian and poet; buried at the foot of Addison's statue. *Burnard sculpt.*

Dr. Stephen Hales, b. 1677, d. 1761, a physiologist and botanist; the first inventor of ventilators. Augusta, Princess of Wales, mother of George III., erected this memorial. The figures of Religion and Botany support the medallion portrait. Buried at Teddington. *Wilton sculpt.*

Dr. Isaac Barrow, b. 1614, d. 1677, the wit, mathematician, and classical scholar. He was Master of Trinity College, Cambridge, and tutor to Sir Isaac Newton, in whose favour he resigned his Mathematical Professorship.

A tablet to **Dr. Thomas Triplett,** d. 1670, a distinguished scholar, fills the place previously occupied by a monument destroyed at the Restoration, to Thomas May, d. 1650, the parliamentary historian.

Sir Richard Coxe, d. 1623, "Taster" to Queen Elizabeth, and Steward of the Household to James I.

Isaac Casaubon, b. at Geneva, 1560, d. 1614, the celebrated editor of "Persius" and "Polybius." On the death of his patron, Henri IV., in 1610, "the learned critik was fetcht out of France by King James (I.) and preferred Prebendary of Canterbury," although a layman. "But, alas! death here stopped him in his full speed, and he lieth entombed in the south ile of Westminster Abbey . . . next the monument of Mr. Camden."‖ His monument was erected at the cost of Morton, Bishop of Durham (1632 to 1659), "that great lover of learned men, dead or alive."** Notice the initials I. W. and date, 1658, traditionally supposed to have been scratched by Izaak Walton on the tablet.

John Ernest Grabe, b. 1666, d. 1711, the Prussian Orientalist, whose veneration for the English Church led him to settle in this country. Buried at St. Pancras. *F. Bird sculpt.*

William Camden, b. 1551, d. 1623, the famous antiquary, surnamed the "Pausanias of England"; author of the "Britannia" and "Annals of the Reign of Queen Elizabeth." Camden's father was a painter who belonged to the Guild of Master Painters, and William received a good education at Christ's Hospital and Oxford. His abilities attracted the attention of Dean Goodman, who made him second master at Westminster School, where he pursued his antiquarian researches. In 1593 he was appointed Headmaster of the School, although a layman, by Queen Elizabeth, that "he might be near to her call and commandment, and eased of the charge of living." He was subsequently given the post of Clarenceux King of Arms that he might have greater leisure for his work. He loved to meditate among the tombs, and to him we owe the first Abbey guide-book, a Latin list of the chief monuments, published in 1600. He was buried in the South Ambulatory November 19, 1623; his friend Heather was his sole executor. Ben Jonson, who was one of his pupils at Westminster, has commemorated him with grateful affection—

> Camden, most reverend head, to whom I owe
> All that, I am in acts, all that I know
> (How nothing's that), to whom my country owes
> The great renown and name wherewith she goes.
> Than thee the age sees not that thing more grave,
> More high, more holy, that she would more crave.
> What name, what skill, what faith hast thou in things
> What sight in searching the most antique springs!
> What weight and what authority in thy speech!
> Men scarce can make that doubt, but thou canst teach.

After the funeral of the Earl of Essex (1646)* some rioters destroyed the nose of Camden's effigy, which damage was repaired by the University of Oxford about 1780.

William Heather, b. 1563, d. 1627, musical composer, was a chorister and lay vicar in the Abbey choir, and a gentleman of the Chapel Royal. He had a house in the Almonry precincts, where he nursed Camden (see above) through two serious illnesses; in 1609 Camden went to live with Heather at Chislehurst. In 1622 he founded the "Camden Professorship of Ancient History" at Oxford and sent Heather to the Vice-Chancellor with the deed of gift. Heather and Orlando Gibbons (page 35) both received the degrees of Bachelor and Doctor of Music on May 17, 1622. By Camden's will Heather was appointed sole heir to his property, and he followed him to his grave in the South Transept (close to the place where he now lies himself) November 19, 1623. In the next year Heather founded the Music Professorship at Oxford, called after his name, and himself appointed Nicholson, the organist of Magdalen, as the first lecturer. When Heather died the appointment was handed over to the Heads of the four colleges which maintained choirs at that time—Ch. Ch., Magdalen, New College and St. John's. Besides many charitable bequests

* Macaulay's "Essays."
† See page 24. ‡ Ibid.
§ "Spectator," No. 26, March 30, 1711.
‖ Fuller's "Church History." ** Ibid.

* See page 77.

for the relief of poor musicians, and to the Hospital in Tothill Fields, Heather left a "harpsycon," a chest of viols and all his music to the Music School at Oxford, where his portrait still hangs. He bequeathed money for 64 mourning gowns to be worn by so many poor men at his funeral, on August 1, 1627. His widow was buried in the same grave Sept. 6, 1635. In May, 1926, a musical festival was held at Oxford, in commemoration of the Tercentenary of the foundation of the Heather Chair, and on June 18, 1926, a special service was held here, at which the Abbey choir was assisted by the choirs of Ch. Ch., New College and Magdalen Colleges, Oxford. The Lord Chancellor of the University of Oxford, Viscount Cave, unveiled a tablet placed close to Camden's monument, to mark Heather's grave.

David Garrick, born at Hereford 1716, d. 1779, the famous actor. He was Dr. Johnson's solitary scholar when he attempted to set up a school near Lichfield, from whence master and pupil came up to London to seek their fortunes together. Garrick retired from the stage at the height of his fame, and died three years afterwards at his house in the Adelphi. His funeral train stretched from there to the Abbey, and included all the most celebrated members of the Literary Club. His old master—soon to be laid beside his pupil—was seen standing by his grave at the foot of Shakespeare's monument "bathed in tears." Charles Lamb says in the "Essays of Elia": "Taking a tour the other day in the Abbey I was struck with the affected attitude of a figure which I do not remember to have seen before, and which upon examination proved to be a whole length of the celebrated Mr. Garrick. . . . I own I was not a little scandalised at the introduction of theatrical airs and gestures into a place set apart to remind us of the saddest realities. Going nearer I found inscribed under this burlesque figure a farrago of false thought and nonsense." Mrs. Garrick (d. 1822) was buried in her husband's grave. The statue of Garrick was erected by his old friend, Albany Wallis, an eminent solicitor, whose grave is in the East Cloister, near the tablet which Garrick put up to commemorate Wallis's* only son, a Westminster scholar. *Webber sculpt.*

The two historians of Greece, **Connop Thirlwall,** Bishop of St. David's, b. 1797, d. 1875, and **George Grote,** b. 1794, d. 1871, are buried in the same grave. A portrait bust of Grote, by *C. Bacon,* is close by at the corner of the Transept.

Starting from Dryden's monument we find the following tombstones in the floor over famous persons who have no monuments. To the right is a half-obliterated figure of a knight in armour, the brass having been torn off. This is believed to represent **Robert Hawle,** murdered 1378 by the followers of John of Gaunt in the Choir, where he had taken sanctuary. After this desecration the Abbey was closed for four months until the rights of sanctuary were freshly decreed to it. His friend **John Shakel,** who escaped from the murderers, was buried in the same grave in 1396.

Near Dryden, lie **Sir John Beaumont,** b. 1583, d. 1627, a writer of graceful verse; and his brother, **Francis Beaumont,** b. 1584, d. 1616, the dramatist, who entered the Inner Temple in 1600. He wrote chiefly in conjunction with Fletcher; the two friends "'lived together on the Bank side,' in Southwark, 'not far from the play-house' (the Globe), and wrote for the theatre" (1606-1616). Among their joint productions are "The Maid's Tragedy," "The Knight of the Burning Pestle," "Philaster," etc. Of Francis Beaumont's poems that on the tombs in Westminster is the finest:—

> Mortality, behold and fear!
> What a change of flesh is here!
> Think how many Royal bones
> Sleep within these heaps of stones.
> Here they lie, had realms and lands,
> Who now want strength to stir their hands
> . . . Here are sands, ignoble things,
> Dropt from the ruin'd sides of kings:
> Here's a world of pomp and state,
> Buried in dust, once dead by fate.

Near his friend Cowley, on whose death he wrote a fine elegy, lies **Sir John Denham,** b. 1615, d. 1669, made surveyor of the works and a K.B. by Charles II. His poem "Cooper's Hill," the earliest example of English descriptive poetry, was praised by Dryden, Pope, and Dr. Johnson.

Abbot Litlyington (or **Littlington**),* d. 1386, who succeeded Langham as Abbot here (1362-1386), and employed his predecessor's enormous bequests to the Abbey in completing the eastern walk of the Cloisters and in building the whole of the southern and western walks, the Abbot's house itself, including the Jerusalem Chamber and College Hall, as well as other conventual offices and the Gate house. He also went on with the rebuilding of the Nave during Langham's lifetime, and continued it with his legacy after his death.

Edward Tudor, son of Owen Tudor and Catherine de Valois, uncle to Henry VII. He took sanctuary at Westminster and died a monk here.

Sir Robert Stapylton, d. 1669, a French Benedictine monk, later a play writer at the English Court, "too gay and poetical for a monkish cell." Near the old vestry door.

Dr. Samuel Johnson, d. 1784, the lexicographer and critic, is, thanks to Boswell, the most living and familiar figure in the eighteenth century. Born at Lichfield in 1709, in 1737 he made the famous expedition to London with Garrick in search of a career. The master's success, however, was much slower than that of the pupil, and continual struggles with poverty and ill-health lay before him. The famous "Dictionary of the English Language," the "Lives of the Poets," and the "Rambler" are his chief works. The inscription was re-cut at the cost of his old college, Pembroke, Oxford. His monument is at St. Paul's.

Richard Brinsley Sheridan, b. 1751, d. 1816, the eloquent Parliamentary orator and dramatist, author of "The Rivals" and "The School

* See page 105.

* See page 99.

for Scandal." Notwithstanding his great reputation he died in extreme poverty, and the help which came too late served only to furnish him with a magnificent funeral.

Richard Cumberland, b. 1732, d. 1811, dramatist, an intimate friend of Dr. Johnson.

Charles Dickens, b. 1812, d. 1870, the ever-popular novelist, whose books may be said to have had the largest circulation of any English works of fiction, and to have brought about the total abolition of imprisonment for debt in this country. "The Pickwick Papers" and "David Copperfield" are perhaps the best known. Dickens also edited two journals, "Household Words" and "All the Year Round," and took part in advocating the abolition of the Slave Trade, and in other philanthropic work.

Thomas Hardy, b. 1840, d. 1928, an architect by profession, the Wessex novelist and poet, whose ashes are buried near Dickens. His heart lies with his family in Stinsford Churchyard, the "Mellstock" of "Under the Greenwood Tree." Hardy's novels are all connected with Dorset, and were written between 1874 and 1896. "Far from the Madding Crowd" (1874) and "Tess of the d'Urbervilles" (1896) are two of the best known. The "Dynasts," a chronicle of English history in verse published in two parts (1903-1906) was his greatest achievement in verse, he also wrote many shorter poems. The King, the Prince of Wales and the Duke of York sent representatives to the funeral which took place on Jan. 16, 1928. The pall-bearers included the Prime Minister (Mr. Stanley Baldwin), Ramsay Macdonald (the leader of the Labour Party), Rudyard Kipling, Sir James Barrie, Bernard Shaw, the Master of Magdalen College, Cambridge and the Provost of Queen's College, Oxford, and other leading men, while the transept was thronged with Hardy's admirers of all classes, many of whom had come from his own county to do him homage.

Sir Henry Irving, b. 1838, d. 1905, actor and actor-manager, who revolutionised the Dramatic Art of the late nineteenth century by his splendid revivals of Shakespeare, and of other plays at the old Lyceum Theatre (1878 to 1899). Whilst playing Thomas à Becket in Tennyson's play at Bradford, Irving was struck down by an illness which proved fatal in a few hours. He was buried near Garrick's grave.

John Henderson, b. 1747, d. 1785, called the "Bath Roscius," an actor who was considered second only to Garrick; he also drew, etched, and wrote poems.

The **Rev. Henry Cary,** b. 1772, d. 1844, the translator of Dante.

Thomas Parr, d. 1635, said to be aged 152 years, and to have lived in the reigns of ten Sovereigns. One of his portraits, by Van Dyk, is at Dresden, another is in the National Portrait Gallery, London.

Sir William Davenant, b. 1606, d. 1668, the "Sweet Swan of Isis," succeeded Ben Jonson as Poet Laureate, and, himself a Cavalier, was buried in the grave from which his Roundhead rival Thomas May had been cast out at the Restoration. Davenant was manager of the Duke's Theatre, which was amalgamated after his death with the King's company at Drury Lane. **Thomas Killigrew,** d. 1683, manager of the King's Theatre, is buried close by.

Sir Robert Moray, b. 1603, d. 1673, chemist and mathematician, the first President of the Royal Society, and one of its original founders. He fought for the King in the Civil wars, and was knighted by Charles I. at Oxford; he was high in favour at the Restoration Court, and Charles II. paid the expenses of his funeral.

James Macpherson, b. 1736, d. 1796, Dr. Johnson's enemy; author of "Ossian." His body was brought here from Inverness.

Dame Mary Steele, d. 1718, the second wife of Richard Steele, the "dearest Prue" of his correspondence.

Thomas Chiffinch, d. 1666, and **John Osbaldeston,** d. 1667, Pages of the Bedchamber to Charles II. Chiffinch was also keeper of the King's Private Closet and Comptroller of the Excise. He is said to have been brought to Charles I.'s Court by Bishop Duppa (p. 67).

Dr. Joshua Ward, b. 1686, d. 1761, the "famous Dr. Ward," celebrated for his various chemical preparations, was the inventor of the remedy called "Friar's Balsam." He established works near London for the manufacture of sulphuric acid. In Westminster, where he founded a hospital near Buckingham Palace, Ward was known as the "Father of the Poor." Many allusions to him occur in contemporary literature and in caricature. Pope satirised him in his "Imitations of Horace." George II., Hogarth, and Fielding were amongst his patients.

Five architects are buried or commemorated here:—

Robert Adam, b. 1728, d. 1792, the most talented of the four celebrated brothers who introduced the "Adams" style of house architecture.

Sir William Chambers, b. 1728, d. 1796, the architect of Somerset House.

Sir Robert Taylor,* b. 1714, d 1788, an architect of the classical revival, who built the Mansion House and part of the Bank of England.

James Wyatt, b. 1746, d. 1813, surveyor of the Abbey fabric (1776), whose misdirected zeal as a restorer of Gothic architecture earned him the title of the "destroyer."

Sir Thomas Robinson, b. 1700, d. 1777, an amateur architect, called "long Sir Thomas," who ruined himself by his love of building. Governor of Barbados for a time. He was famed for his splendid banquets and entertainments. At the coronation of George III. he

* Sculptor of monument of Cornewall, page 22.

acted as deputy for the Duke of Normandy, the last occasion that the Duke performed homage.

Richard Hakluyt, d. 1616, called by Stanley "the father of modern geographers," educated at Westminster School, and later a Prebendary here, the compiler of the widely read "Voyages and Travels." He was one of the promoters of the South Virginia Colony. Buried probably in this part of the Abbey.

Dr. Richard Busby,* b. 1606, d. 1695, Headmaster of Westminster School; "the most celebrated of schoolmasters before our own time."† He died in the reign of William III., having held his post for fifty-five years. "He used to declare that the rod was his sieve, and that whoever could not pass through that was no boy for him." Sir Roger de Coverley says, standing before his tomb: "Dr. Busby, a great man! Whipped my grandfather—a very great man! I should have gone to him myself if I had not been a blockhead. A very great man!"‡ He was buried beneath the black and white pavement which he presented to the Choir. A finely modelled reclining statue by *Bird.*

Dr. Robert South, b. 1634, d. 1716, a pupil of Busby's. He died Archdeacon of Westminster, having refused the Deanery. He was a famous preacher, and the violence of an attack on Cromwell in one of his sermons so amused Charles II. that he fell into a violent fit of laughter, and vowed Dr. South should have a bishopric if he was put "in mind of him at the next death." The next death was, however, the King's own, and his intention was not carried out. *Bird sculpt.*

Between Busby's and South's monuments may be seen a portion of the tomb, attributed to Theodore Haveus from Cleves, of **Anne of Cleves,** d. 1557, daughter of the Duke of Cleves and fourth wife of Henry VIII. She lived quietly in England for sixteen years after her divorce from the King, and, dying a Roman Catholic (at Chelsea), was buried here by the monks. The marble slab over the tomb dates only from 1606, and cost £7. The decoration, the skull and cross-bones, is the earliest example of the kind in England.

Close by lies a more unfortunate Queen, **Anne Neville,** d. 1485, wife of Richard III., and daughter of Warwick, the "Kingmaker."

A slab on the floor, **William Spottiswoode,** b. 1825, d. 1883, President of the Royal Society and Printer to the Queen.

Against the pillar is the bust of **Archibald Campbell Tait,** b. 1811, d. 1882, the eminent and statesmanlike Archbishop of Canterbury. *Armstead sculpt.*

The Chapel of St. Faith* at the South end of this Transept is reserved for prayer and meditation, and is also used for occasional confirmations, marriages and funerals. It formed the Eastern portion of the Monks Revestry, and has an altar dedicated to St. Faith.

Some very interesting early wall paintings still exist here. A figure of the Saint herself, wearing a crown and holding a book and a bed, is visible above the altar; below is the Crucifixion. On the left is a small half figure of a praying Benedictine monk; from his lips issues a scroll with the words:—

"Me quem culpa gravis premit, erige, Virgo suavis.
Fac mihi placatum Cristum, deleasque reatum."

"(From the burden of my sore transgressions, sweet Virgin, deliver me; make my peace with Christ and blot out my iniquity.")

On the Western wall traces remain of the rack whereon the copes and other vestments used to hang. Beyond again, just within the South Transept, was an altar, the gift of the Prior, Richard of Merstham (1362-1376). It was dedicated to St. Blaise, an Armenian Bishop martyred with iron combs about 316, and hence the patron saint of woolcombers. As late as 1825 his festival was still celebrated at Bradford, with trade processions, and a poem recited in his honour.

The Eastern wall of this little chapel is now partly hidden by the monument of Shakespeare.

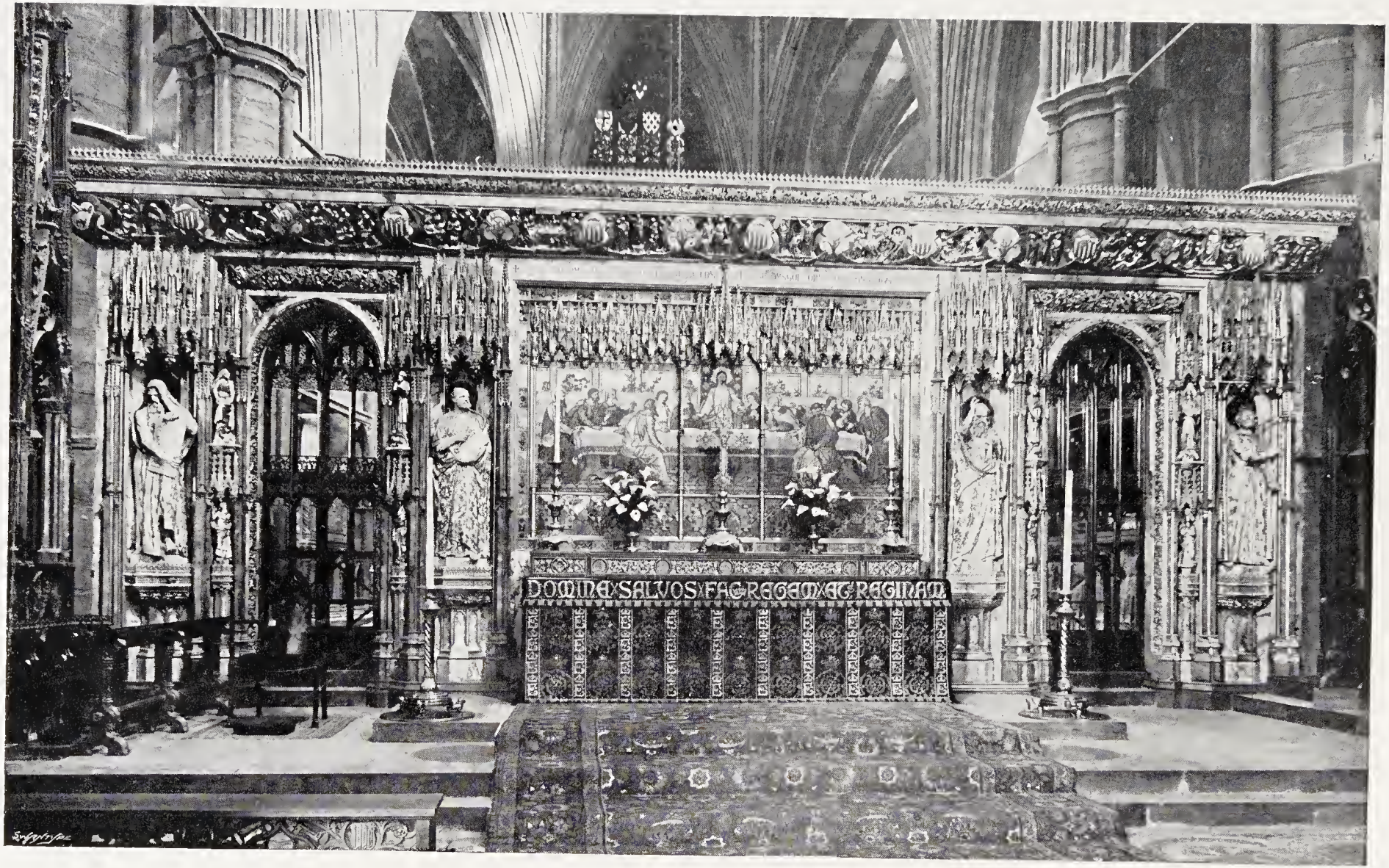
* See page 95. † Stanley's "Memorials."
‡ Addison's "Spectator," No. 139.

* See Tapestries, page 99.

THE CHOIR AND SANCTUARY. [*See Plan, p.* 50.

IN old days the Choir was separated from the Transepts by wooden parcloses or partitions; these were replaced by iron gates, which were removed in the nineteenth century. The greater part of the stalls and pews were set up in 1848, and designed by Blore, then architect to the Dean and Chapter. Above the Dean's stall at the West End of the Choir are emblazoned the Abbey Coat of Arms, and further east above the Choir seats a stall with the City arms over it has been allotted to the Mayors of Westminster; the Lord Mayor of London and his Sheriffs are placed in stalls on the South side on their official visits to the Abbey services. Beneath the pavement in front of their own stall lie two Sub-Deans, Dr. Peter Heylin (see page 34) and—

Dr. Robinson Duckworth, C.V.O., b. 1834, d. 1911, Canon of Westminster for thirty-six



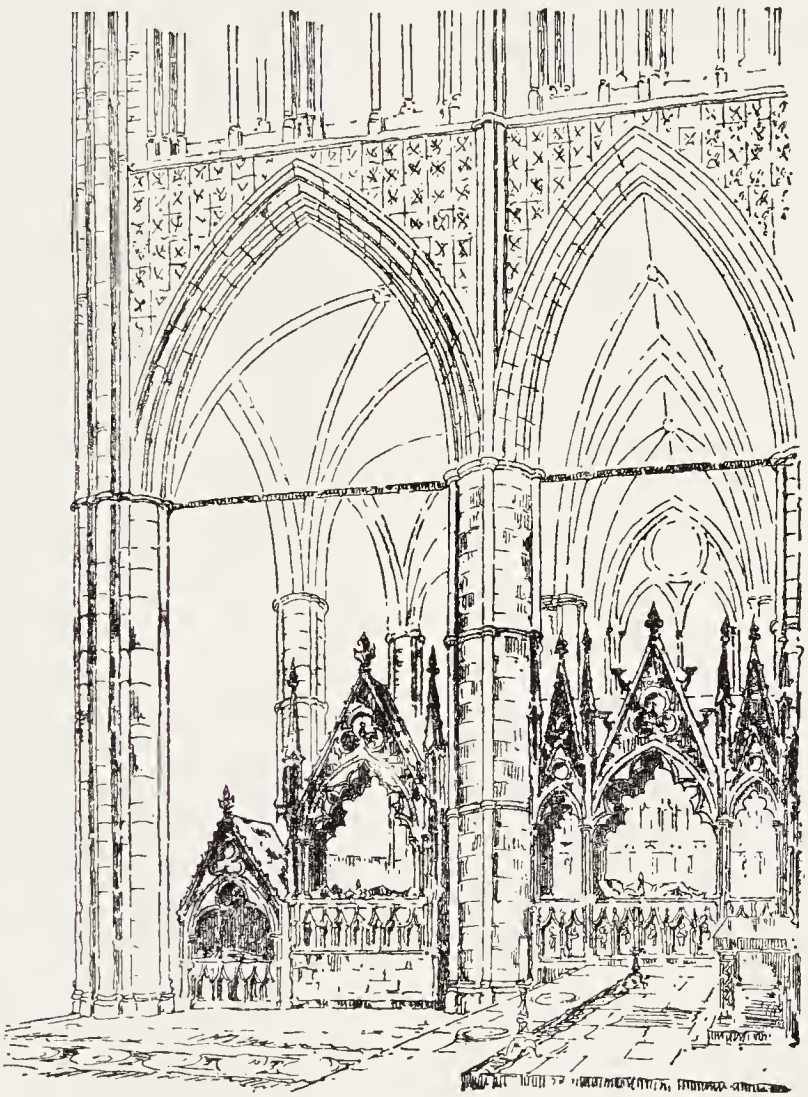
THE HIGH ALTAR.

[*Valentine & Sons.*

years, Chaplain in Ordinary to Queen Victoria, King Edward VII., and King George V. Duckworth accompanied King Edward, when Prince of Wales, to India in 1875 to 1876, and was Governor to his younger brother, Prince Leopold, Duke of Albany.

In the centre of the pavement an almost obliterated Latin inscription marks the grave of **Anne,** d. 1660, daughter of Sir Nicholas Hyde, Chief Justice of the King's Bench, widow of Sir Ross Cary (Crewe), who was knighted for his services on the memorable expedition to the Isle of Rhé.

The Sanctuary or Presbytery—*i.e.*, the space within the altar rails, often inaccurately called the "Sacrarium"—was formerly hung round with cloth of arras, adorned with legends of the Confessor. This was replaced in Queen Anne's reign by a wooden wainscoting, which entirely concealed all those portions of the fine tombs which could not be seen from the Ambulatories. The wainscoting was removed in 1820, when extensive and terribly destructive preparations for George IV.'s coronation were set on foot. The ceremony of coronation takes place before the altar, and is now always performed by the Archbishop of Canterbury, who on that occasion only can claim a place in the Choir by right. The Sovereign afterwards ascends a raised throne erected under the Lantern and receives the homage of the Peers. The first coronation here was probably that of Harold, the last of the Saxon kings, January 1066. Twelve months afterwards, on Christmas Day, 1066, William the Conqueror, the first Norman sovereign, was crowned by Aldred,



Aveline of Lancaster. Aymer de Valence. Edmund Crouchback.

TOMBS IN THE SANCTUARY.

Archbishop of York, before the high altar, close to the tomb of his Saxon friend, the Confessor. Since that time all the Sovereigns have been crowned in the Abbey. The present high altar and reredos were erected in 1867, after Sir Gilbert Scott's design. The sculptured figures of the reredos were executed by Armstead, the mosaic, representing the Last Supper, was designed by J. R. Clayton (of Clayton and Bell's) and carried out by Salviati.

The pavement is composed of various kinds of mosaic and porphyry; the groundwork is English marble. The whole has been greatly injured and little remains of the Latin inscriptions; but copies of them show that the design represents the probable duration of the world, or the Primum Mobile, according to the Ptolemaic system. The date, 1268; the King, Henry III; the city, Rome, whence the materials came; the Abbot, Richard Ware, who brought them; were inscribed in brass letters upon the marble. A circle in the centre symbolised the Universe. In Holbein's famous picture of the "Ambassadors" this floor is represented.

Below the pavement on each side of the altar are the bases of pillars which formed part of the Confessor's Church. Three fine tombs occupy the north side of the Sanctuary. They are very similar in design, and two of them, Edmund's and Aveline's, closely resemble the tomb of Archbishop Peckham at Canterbury. These are probably by Master Michael, of Canterbury. Aymer's tomb is later, and may be by Master Richard, of Reading. The exact dates of their erection are unknown, but they were certainly executed between 1300 and 1326. The design was suggested by the hearse and lights which stood in the church during the funeral ceremonies; the little figures round the basements represent the mourners. All three monuments show traces of having been richly painted and gilt; the two last were decorated with coloured glass enamel, of which a fragment can be seen in a corner of Edmund Crouchback's tomb. These tombs have been recently cleaned and the remains of the original painting restored to its former beauty.

Aveline, Countess of Lancaster, d. about 1273, daughter of William de Fortibus, Earl of Albemarle, the greatest heiress of England and a famous beauty; she was married by Henry III. to his second son, Edmund Crouchback, who is buried close by, in April, 1269, the first wedding in the new building. From the reign of Richard II. until the present day no other royal wedding had taken place on this spot until the marriage of King George's cousin, Princess Patricia, daughter of his uncle the Duke of Connaught, on February 27, 1919, to Commander (now Captain) Alexander Ramsay, son of the Earl of Dalhousie. Since then two splendid ceremonials have been celebrated in the Abbey on the occasions of the weddings of the King's only daughter Princess Mary to Lord Lascelles, son of Lord Harewood, on February 28, 1922, and of his second son Prince Albert George, Duke of York, to Lady Elizabeth Bowes-Lyon, daughter of the 14th Earl of Strathmore, April 26, 1923, the first wedding here, since the days of Aveline, of a King's son to a bride not of royal birth. The last marriage of a King's daughter in the Abbey appears to have been that of Edward I.'s daughter Margaret to the heir of the Duke of Brabant in 1290. Aveline died childless, and her wealth endowed the future House of Lancaster, of which her husband became the founder by his second marriage. The monument is a beautiful example of the severely simple taste of the period. The recumbent figure of Aveline rests upon an altar tomb, the head supported by two angels, probably by the same sculptor as her husband's effigy. She is dressed in a long mantle, and wears the stiff head-dress, the close coif and wimple, of the time. In front of the basement are six figures (now headless or defaced), standing in the arched niches. The pointed canopy is supported by the buttresses, and has been greatly injured. The whole was once richly coloured, and traces of painted vine leaves can still be seen in the vaulting of the trefoiled arch and on the adjacent tomb of Aymer, pointing to the probability that both tombs are by the same hand.

Aymer or **Audomar de Valence, Earl of Pembroke,** d. 1324, son of William de Valence (see p. 54) and cousin to Edward I. He was much employed as a general in the wars with Scotland, where he captured and put to death Nigel, the brother of Robert Bruce. He also took part in the punishment of Piers Gaveston, and in 1321 assisted Edward II. to defeat the confederate Barons at Pontefract, and to execute their powerful leader, Thomas, Earl of Lancaster, the son of Edmund Crouchback. Aymer died suddenly near Paris when on an embassy to Charles IV. He was a tall, pale man, nicknamed by Gaveston, from his appearance, "Joseph the Jew." The little figures of "weepers," *i.e.*, mourners, on the basement of the tomb are exceedingly well sculptured, though now in a mutilated condition; the effigy of the earl in full armour is very fine. Two angels at the head support his soul, a small figure wrapped in a mantle. His feet rest on a lion couchant; his shield has disappeared. Above, on the richly carved canopy, he is again represented in bas-relief, armed at all points and riding on his war-horse. This beautiful monument was in great danger of being removed to make way for the cumbrous memorial to General Wolfe. Horace Walpole protested against such a violation, and intended, if his remonstrance proved ineffectual, to have set up the De Valence tomb in his garden at Strawberry Hill. The Dean, Dr. Zachary Pearce, on hearing that Aymer was not, as he had supposed, one of the Knights Templars, "a very wicked set of people," allowed the monument to remain.

Edmund Crouchback, Earl of Lancaster, founder of that great House, b. 1245, d. 1296; second son of Henry III. and husband of Aveline. His surname, traditionally supposed to have been given him on account of a crooked back, was derived from the cross, or "crouch" (as it was often called), which as a Crusader he

wore embroidered on his clothes. The obliterated painting of ten knights on the north side of his tomb is thought to have commemorated the expedition which he and his brother Edward, then Prince of Wales, conducted to the Holy Land to take part in the last Crusade. After their return Edmund and his second wife, Blanche, Queen of Navarre, lived for a time at Provins, from whence they brought the famous red roses* (wrongly called of Provence) planted there by Crusaders from Palestine, and destined to become the Lancastrian badge. He died at Bayonne within a week of his half-uncle, William de Valence, with whom he had gone on a warlike expedition against the Gascons. This monument is the largest and most elaborate of the three; a triple canopy richly decorated rises over the fine sculptured effigy (probably by Master Alexander of Abingdon) of the Earl in armour; his hands are folded in prayer. There are ten trefoil-arched niches on either side of the tomb, containing crowned figures and coats of arms. The canopy, like so many others in the Abbey, has suffered terribly from the destructive preparations made for coronations in former days. The Earl appears again on the pediment in full armour on horseback.

The grave of that notable Abbot, **Richard de Ware,** Abbot of Westminster from 1258 till his death in 1283, author of the "Customary," *i.e.*, a record of the daily life of the monastery in his time, is on the north side of the Presbytery, beneath the pavement which was laid down under his superintendence. The place was formerly marked by this inscription :—

> Abbas Richardus de Wara qui requiescit
> Hic, portet lapides, quos huc portavit ab urbe.

His successor **Walter de Wenlock,** d. 1307, lies on the south side of the altar, the little head on the sedilia above may be his portrait. He was at first high in the King's favour and Lord Treasurer of England, but fell under a cloud after the famous robbery of the royal treasure, which had been placed in the monastic treasury during Edward's absence in Scotland. In his time also occurred the great fire which consumed many of the monastic buildings.

Two chairs in white oak for the Dean and Sub-Dean were placed on the north side of the Presbytery in 1922. About 30 shields appear on the Dean's Chair, which was made by Messrs. Jack. The back of the chair is decorated with the Royal arms, below are the arms of the Order of the Bath, and the Keys of St. Peter, the Abbey coat of arms and the arms of Dean Ryle. Below these is the word "Decanus" in carved and gilded letters, the reading desk in front is carried on octagonal posts. Between the posts are eight panels upon which are painted in colours the arms of the Deans of Westminster, from Dr. Bill, the first Dean since the foundation of the present collegiate church, to Bishop Ryle's predecessor, Dr. Armitage Robinson, Dean of Wells. There are also two reading desks for the Canons and Minor Canons.

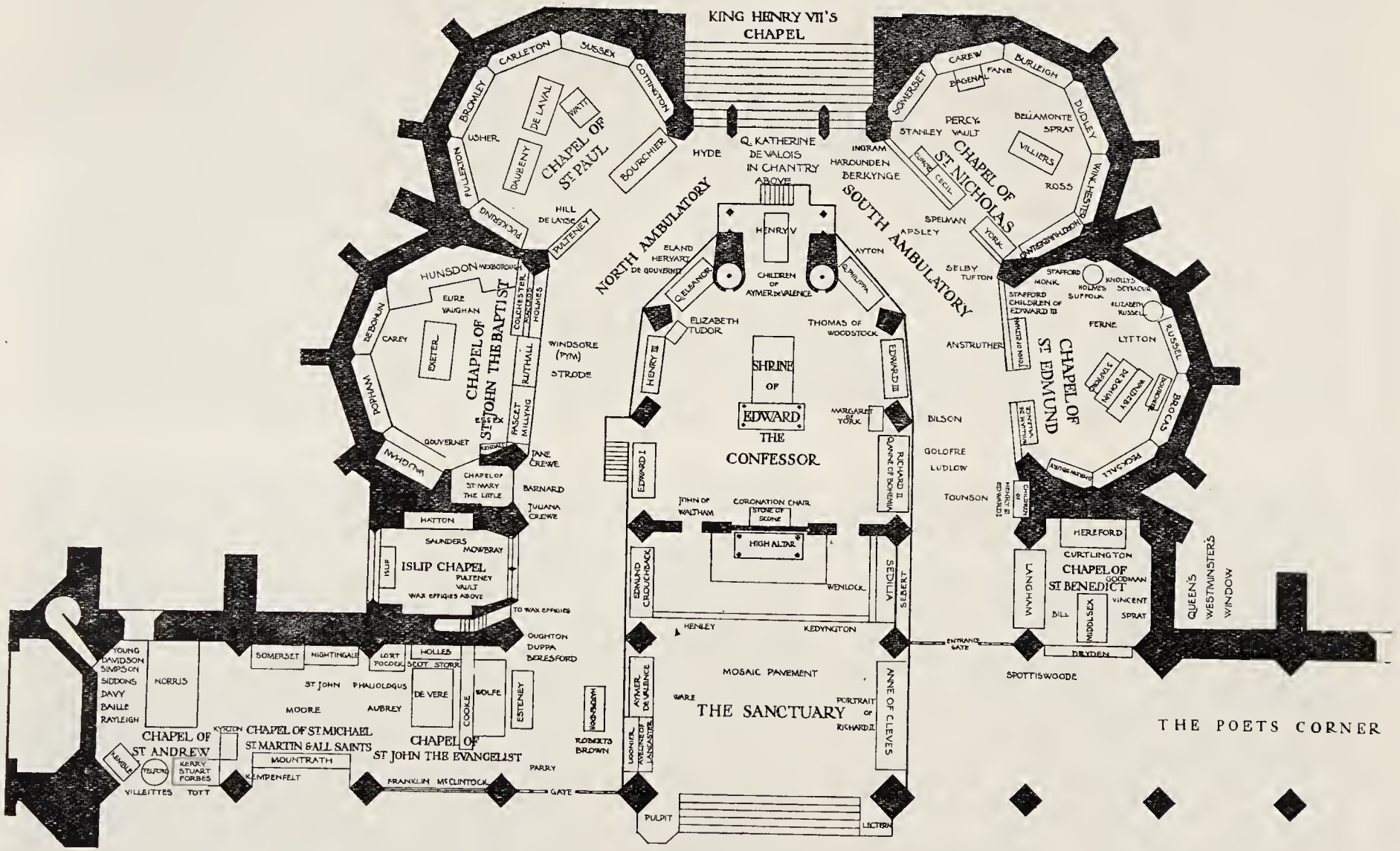
Beside the Dean's chair is a memorial cross of ivory and silver gilt with panels of beaten gold, ornamented with sapphires, upon which are figures of the Patron and Founders of the Abbey Church, St. Peter, St. Edward the Confessor and Henry III. The cross was presented to the Dean and Chapter at Christmas, 1922, by the Honourable Rodman Wanamaker, of New York.

The ancient sedilia rest on Sebert's tomb, and used to be mistaken for part of it. They were erected under Edward I. in the time of Abbot Wenlock, and are richly decorated; the glass enamel has almost all disappeared, but the paintings and carvings have been recently cleaned. Those on the south side represent Sebert, St. Peter, the Confessor, and St. John the Evangelist, the latter's patron saint, two of those on the north are clearly visible and are no doubt Henry III. and Edward I., but the identity of the ecclesiastic between them is uncertain, the other figure has completely disappeared. On the Ambulatory side recent restoration has uncovered the figure of the Confessor holding the ring out to the Pilgrim, of whose figure no traces remain, and also part of a 14th century painting of the Annunciation, of which only the lower portion is intact, but a conjectural picture of it has been made by Mr. Tristan, of the South Kensington Museum.* (See full page photograph.)

On the south side of the Presbytery hangs a fine piece of tapestry,† which traditionally formed part of the scenery used in the annual performance of the Latin play in the Westminster School dormitory. In front of it is the contemporary portrait of Richard II., which used to hang over the Lord Chancellor's stall on the south side of the Choir, but the wigs of the occupants injured it greatly, and it was removed to the Jerusalem Chamber in 1775, whence Dean Stanley transferred it to the Sanctuary; it was replaced in the Chamber during the Great War, 1914-1918. Richard was a constant visitor to the Abbey, and used often to be present at the feast of St. Edward the Confessor, October 13, when he would be seated in state in the Coronation Chair, as he is depicted here. The picture was restored by Mr. George Richmond in the nineteenth century, at which time the pattern of raised and gilt gesso work had already disappeared. The vivid colours of the costume still remain unimpaired, as described by Dart in the eighteenth century—the green vest powered with the golden letter R, the crimson robe lined with ermine, the ermine cape, the vermilion socks, and gilt shoes. The artist is conjectured to have been a Frenchman, Anchien Beauneven, of Valenciennes, portrait-painter to Charles V., who is known to have visited the English Court about 1398.

* Mr. Lethaby points out that the rose was used in the decorations throughout all the early Church, long before it became the badge of the Lancastrians and Yorkists, and later of the Tudors, probably because it was the fashionable flower at that time.

* See page 53. † See page 100.



PLAN OF SANCTUARY AND CHAPELS

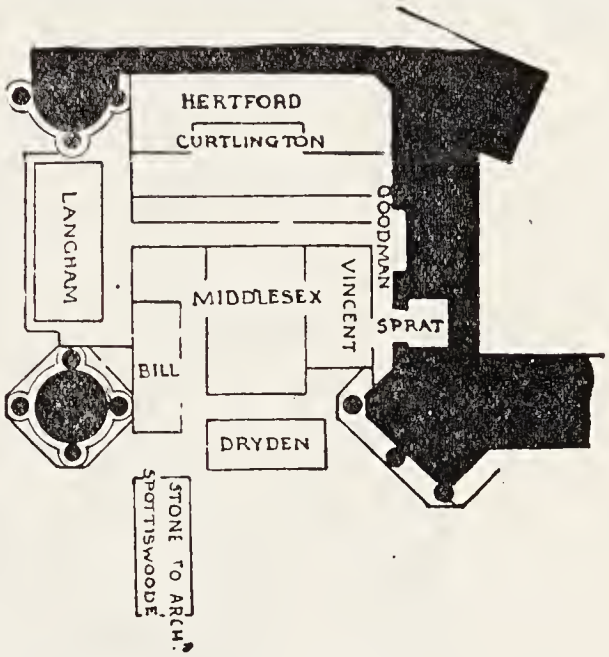
CHEADLE & HARDING 2 NEW SQUARE LINCOLNS INN W.C.2

CHAPEL OF ST. BENEDICT. [*See Plan, p.* 50.

THIS little chapel adjoins the South Transept. It is dedicated to the founder of the great Benedictine Order, to which the monks of Westminster belonged. The head of St. Benedict, a much valued relic, was presented to the Abbey by Edward III. in 1355; he is said to have brought it from the Abbey of Fleury, in France. Under the window are three of the trefoil-headed arches which originally went all round the interior of the church. Remains of old heraldic tiles are to be seen in the pavement. Against the south wall is a mural monument with the kneeling figure of **Dr. Gabriel Goodman,** b. 1529, d. 1601, Dean of Westminster for forty years under Queen Elizabeth. He addressed the House of Commons in defence of the rights of sanctuary at Westminster, and in consequence of his opposition to the Bill for their suppression, they were preserved in cases of debt until the reign of James I. He was chaplain to Lord Burleigh (which displeased the Puritans), and a friend of Camden, the famous antiquary, whose expenses he defrayed "in some of his journeys after antiquity." Lady Burleigh founded two scholarship for Old Westminsters at St. John's College, Cambridge, which bear the name of Dean Goodman. Goodman founded Christ's Hospital, London, also the Grammar School, Ruthin, and left money to various Cambridge colleges.

The place of the altar is occupied by the tomb of a lady, **Frances, Countess of Hertford,** d. 1598, the daughter-in-law of Protector Somerset, and sister of Lord Howard of Effingham, the Lord High Admiral who repulsed the Spanish Armada. The monument is very large (28 ft. high), but a fine specimen of its style; the carving is delicate; the initials F. H. are introduced among the ornaments.

William de Curtlington, Abbot of Westminster from 1315 till his death in 1333, was buried before the altar, the first person interred in this chapel. The brass figure and inscription which formerly marked the place have disappeared. **Simon Langham,** d. 1376, Abbot of Westminster from 1349 to 1362, when he became Bishop of Ely; and also, in 1363, Lord Chancellor of England. In 1366 he was made Archbishop of Canterbury by Edward III. On receiving a cardinal's hat from Pope Urban V. Langham was obliged to give up the archbishopric (1368) and go abroad to the Papal Court, but he returned to England in 1369, where Edward III. conferred fresh ecclesiastical benefices upon him. Recalled by Pope Gregory XI. in 1373, he was made Bishop of Palestrina, and died at Avignon three years later. He was buried in the Abbey, to which he was so great a benefactor, by his own desire. Besides many gifts in money, plate, and vestments during his lifetime, including £200 a year towards the rebuilding of the Nave, Langham bequeathed the whole of his vast fortune to his beloved monastery, and his successor, Abbot Litlyngton,* ably administered the funds. The tomb and effigy are of alabaster, once richly decorated with jewels; the sides are adorned with



quatrefoils and shields of arms; the canopy was destroyed at the coronation of George I., and little of the brass inscription round the ledge remains. A statue of Mary Magdalene (on whose feast, July 22, Langham died), which was presented by one William de Reliquiis at the cost of ten shillings, originally stood near the Cardinal's feet.

In the centre is the large altar tomb of **Lionel Cranfield, Earl of Middlesex,** b. 1575, d. 1645, and Anne, his second wife, who erected the monument with both effigies. Cranfield rose from one post to another through his great business capacities, and was finally made Lord High Treasurer under James I. He was impeached at the instigation of the Duke of Buckingham, whose extravagance he had opposed, and to whom he was indebted both for his rise and for his fall. This monument is one of the latest instances of animals being placed at the feet of the figures.

Dr. William Bill, d. 1561, the first Dean of Westminster after the establishment of the Abbey as a Collegiate Church by Elizabeth in 1550. A brass figure of "an antient man in a doctor's habit," with a laudatory Latin epitaph, rests on the low altar tomb. Another inscription in brass letters once surrounded the ledge.

Under a blue slab lies the learned **Dr. William Vincent,** b. 1739, d. 1816, Headmaster of Westminster School, 1788-1802; Dean of Westminster, 1802-1816. Vincent secured ten

* See page 44.

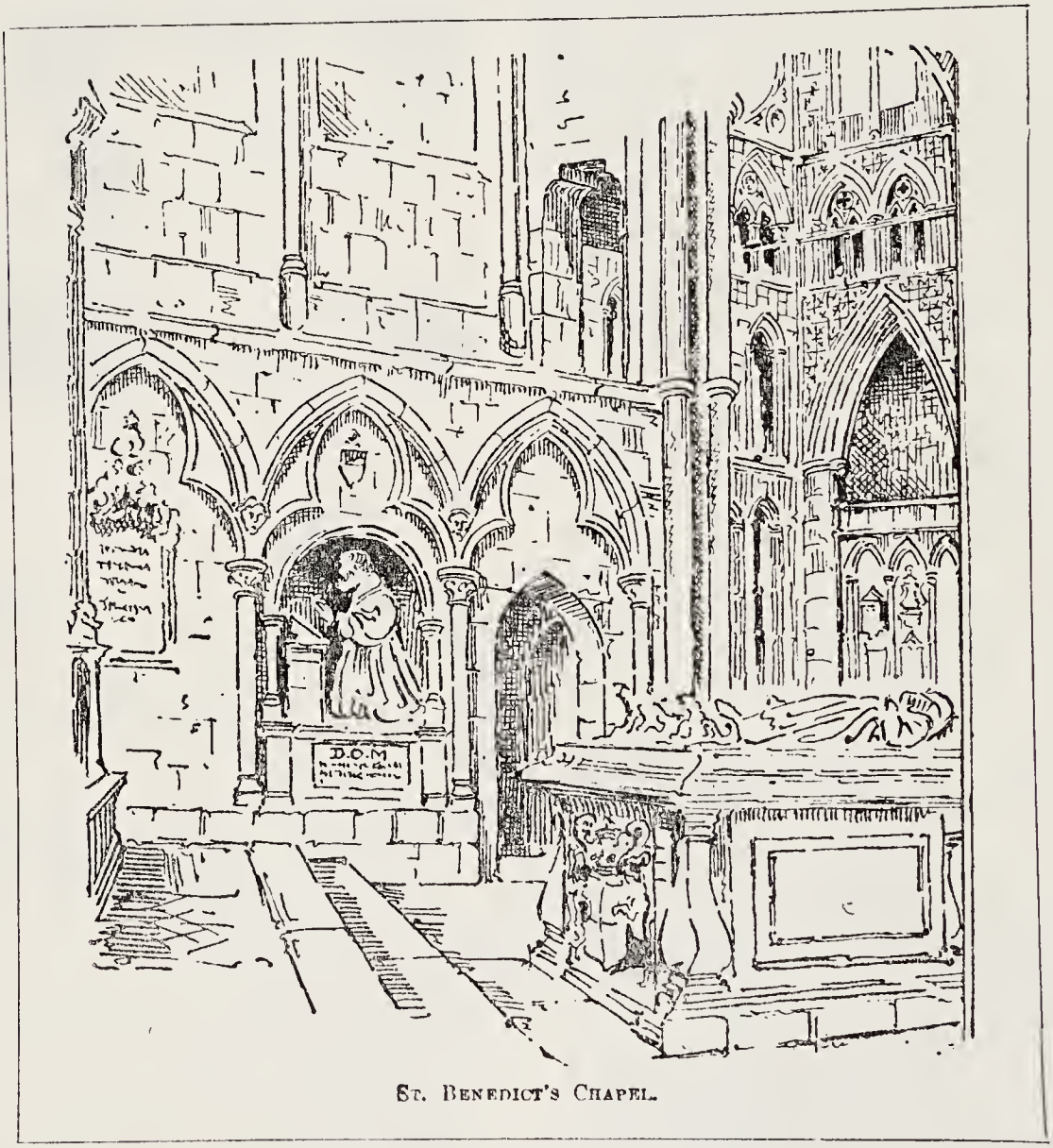
acres in Tothill Fields for the boys' playground, called Vincent Square after him. He was responsible for the destruction of the original stone work outside Henry VII. Chapel by the architect, Wyatt. (See p. 45.)

John Spottiswoode, Archbishop of St. Andrews, b. 1565, d. 1639, the historian of the Scottish Church, was buried somewhere in this chapel.*

The South Ambulatory.

(Before passing through the iron gates each person must obtain a ticket—6d.—of admission to the Chapels, from the desk in Poets' Corner, except on Monday, which is a free day.)

Immediately within the gates of the Ambulatory to the left, is the arched recess containing the supposed tomb of **King Sebert,** d. about



St. Benedict's Chapel.

He crowned Charles I. King of Scotland at Edinburgh. His younger brother James, d. 1645, buried close by, was made Bishop of Clogher, Ireland, in 1621.

In 1878 the old doorway of the chapel, which had long been concealed by a tablet, was again opened to view.

* An inscribed stone has been placed outside.

616, the traditional founder of the Abbey. Although the legend which connected this King of the East Saxons with Westminster has no historical foundation ; the tomb has always been shown as his since the erection of the building, and was reputed to contain also the bones of Sebert's queen, Ethelgoda, and his sister Ricula. The segmental arch, with its mouldings, once painted and gilt, belongs to the earliest years of the fourteenth century.

[A. F. Brown.

EARLY 14th CENTURY PAINTINGS. THE CONFESSOR HOLDING OUT THE RING TO THE PILGRIM (obliterated).

The decoration at the back of the recess is evidently of later date, as it contains the *rose en soleil*, the badge of Edward IV. During the rebuilding of the church by Henry III. the stone coffin was removed and temporarily deposited on the southern side of the Chapter House entrance until after the completion of the Choir in 1308, when it was placed with great ceremony by the monks in its present position. Above it are remains of the painted figures of the Confessor and Pilgrim, contemporary with those on the north side of the Sedilia (about 1308); recent restoration has uncovered traces of a painting of the Annunciation in the other recess. (See page 49.)

Under a segmental arch in the wall between the chapels of St. Edmund and St. Benedict is a small altar tomb over the remains of **Katharine,** d. 1257 (aged five years), and of **three other children of Henry III.**; with these were afterwards laid **four children of Edward I.** The loss of their dumb but beautiful little daughter Katharine was a great grief to Henry III. and his Queen. He ordered a richly decorated monument for her, once inlaid all over with precious marbles and mosaics, perhaps the remains of those brought over for St. Edward's shrine, but these have disappeared from almost everywhere except the slab, where something of the design can still be traced. There were also two images, lost long since; one of brass, which "Master Simon of Wells" came to London to set up, and one of silver (probably representing St. Katharine), for which William de Gloucester, the King's goldsmith, received 70 marks. The back of the recess was painted with four kneeling figures; these may have been either the Princess Katharine and her brothers, or have been added later by Edward I. when his children were laid to rest in the same grave. The whole space between the arches over the tomb was elaborately painted and gilt; an image of a saint occupied the centre.

In the pavement are the graves of:—

Dr. Thomas Bilson, b. 1547, d. 1616, Bishop of Winchester. "As reverend and learned a prelate as England ever afforded" (Fuller). He "put the completing hand" to the authorised translation of the Bible by command of James I.

Sir John Golofre, d. 1396, called the Lord of Langley, the first husband of Philippa, Duchess of York (page 56). He was Ambassador to the Court of France in the time of Richard II., with whom he was a great favourite, and by whose orders his remains were brought here from their burial-place at Wallingford.

Dr. Robert Tounson, b. 1575, d. 1621, Dean of Westminster, 1617; Bishop of Salisbury, 1620. While he was Dean Sir Walter Raleigh was imprisoned in the old Gatehouse, once the monastery prison, which formerly stood at the entrance of what is now Tothill-street. Dean Tounson went to pray with Raleigh both the night before and the morning of his execution, and was amazed if not shocked at the courageous gaiety with which he faced death.

Sir Robert Anstruther, d. 1645, Privy Councillor, a favourite at the Courts of James I. and Charles I., and a successful Ambassador abroad during both reigns.

Sir Henry Spelman, d. 1641, a famous antiquary, was buried by order of Charles I. with much state close to the entrance of St. Nicholas's Chapel. He wrote several learned works on legal and ecclesiastical history, and was an intimate friend of Archbishop Laud.

Ralph Selby, d. 1420, a learned Westminster monk, the favourite of two kings, Henry IV. and Henry V.

Richard Harweden, Abbot of Westminster from about 1420 till his resignation in 1440. He was one of the treasurers of the money given by Henry V. for rebuilding the west part of the Nave. Nothing remarkable occurred in this time except the "most solemn burial" of Henry V. His grave is said to be here, but the actual place is unknown.

Richard de Berkyng, Abbot of Westminster from 1222, till his death in 1246, one of the witnesses to the Magna Charta. He held several high offices in the State, and was a great favourite with Henry III., from whom he obtained important charters and grants for the Abbey. He was first buried in the old Lady Chapel, but on its demolition for the building of Henry VII.'s Chapel, his remains were removed here; the brass figure and inscription which marked the spot have disappeared.

A bust by Fanelli of **Sir Robert Ayton,** b. 1570, d. 1638, poet and philosopher, a friend of Ben Jonson and Thomas Hobbes. He was secretary to Anne of Denmark and Henrietta Maria.

Beneath is a much injured 13th century Retable, probably by a French artist, representing the Ministry and Majesty of Christ, which is believed to have formed part of the 13th century High Altar. It was discovered by Edward Blore, the Abbey architect, about 1840. On the top of one of the cases containing the wax effigies, before they were moved to the Islip Chantrey. The central figure, Christ in Glory, holds a small sphere upon which are painted in miniature the sea, with men in a boat; the land, with sheep feeding; a stork and other birds in the sky; the sun and moon; on either side are figures of the Virgin and St. John the Evangelist. The background was decorated with gilding and coloured glass. In star-shaped panels are represented the Miracles of Christ.*

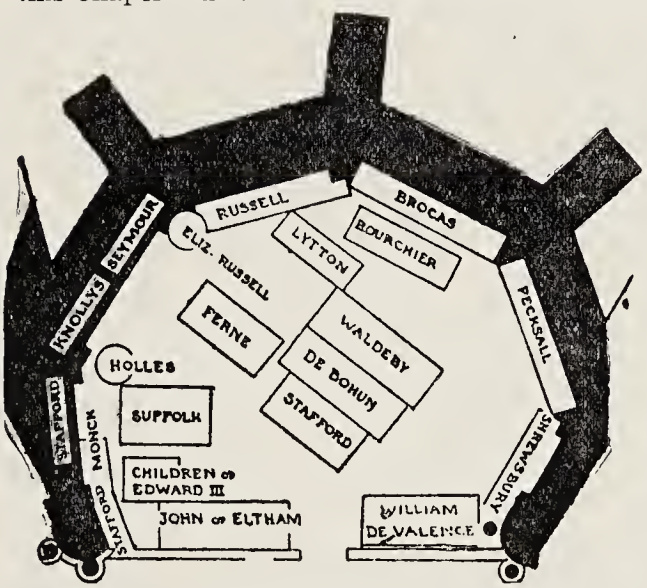
A tablet to **Sir Thomas Ingram,** d. 1671, "for his eminent loyalty, suffering, and services" to Charles I. and Charles II., made Chancellor of the Duchy of Lancaster. Buried below with his only child, Mary, aged twelve.

* Professor Lethaby's pamphlet.

Chapel of St. Edmund.

(first on entering the gates).

A fine wooden screen, with a doorway in the centre, separates the Chapel from the Ambulatory. This St. Edmund is the King of East Anglia, martyred by the Danes in 870, for refusing to give up Christianity, and not the St. Edmund, Archbishop of Canterbury, 1234. St. Edmund's Bury is dedicated to this King, and the connection which existed between the two abbeys, together with the fact that King Edmund's figure is linked with that of St. Edward twice in Henry VII.'s Chapel and once in Henry V.'s, leaves little doubt that this Chapel is dedicated to him. It was looked



upon as next in degree of sanctity to the Chapel of St. Edward, and was used as a burial-place for relations of the Sovereigns.

William de Valence, Earl of Pembroke, d. 1296, one of the turbulent half-brothers of Henry III., by Queen Isabella's second marriage with the Earl of Marche and Poictiers. De Valence was much disliked in England, where the favour shown to him and his brothers by the King was one of the causes of the popular discontent which culminated in the revolt of the Barons. The Earl took a prominent part in the civil wars, and was more than once forced to fly abroad. He died at Bayonne, June 13, 1296, whither he had been sent on an expedition with his nephew, Edmund Crouchback, (page 48), and where he "performed many notable exploits." The tomb was erected by his son, Aymer (page 48), and is exceedingly interesting, being the only existing example in England of an effigy in Limoges enamel work. De Valence often resided at Limoges on his frequent visits to France. This decoration has been stripped off the oak chest, and from the recumbent figure which rests upon it, but portions still remain upon the armour, on the pillow, and above all on the shield. Various accessories of the figure have gone, together with thirty-one small figures of mourners, richly decorated, which once adorned the sides of the tomb. The stone basement contains the arms of England and of De Valence alternately in the quatrefoils. Those who prayed here for the soul of the deceased were granted one hundred days' indulgence. His daughter, Margaret, was also buried here (d. 1276).

Edward Talbot, Eighth Earl of Shrewsbury, d. 1618, and **Jane,** his wife, who erected this fine Jacobean tomb, with recumbent figures of herself and her husband; the effigy of their little girl is kneeling near her feet. The monument was once protected by an iron grating.

Sir Richard Pecksall, d. 1571, kneels between his two wives. He was Master of the Buckhounds to Queen Elizabeth, a post he inherited from his mother, who was the heiress of the Brocas family. The four small kneeling figures below the inscription are his daughters by his first wife.

Sir Bernard Brocas, d. 1396, not, as the eighteenth-century inscription relates, the Sir Bernard Brocas who was executed in 1400 for conspiring to reinstate his master Richard II., but his father. The head rests on a helmet surmounted by his crest, a crowned Moor's head. This device was granted him by Edward III. for some chivalrous feat in the Moorish wars, but the story of his cutting off the King of Morocco's head, mentioned by Addison, is a legend of later days. This Sir Bernard Brocas, like his son, held office at the Court of Richard II. He became Hereditary Master of the Royal Buckhounds in right of his wife, the daughter and heiress of Sir John de Roche. The monument was painted all over about the middle of the eighteenth century, and the recumbent figure is probably a restoration. The remains of a beautiful brass inscription may be seen along the ledge of the tomb.

Sir Humphrey Bourchier, d. 1471, killed fighting for Edward IV. at the battle of Barnet. He was the son of one Lord Berners, and the father of another, who was Chancellor to Henry VIII. and the original translator of Froissart's "Chronicles." The brass figure of a knight in armour has disappeared from the low altar tomb, but the helmet, some shields, and other accessories remain.

Edward Bulwer-Lytton, Lord Lytton, b. 1803, d. 1873, the well-known writer, author of "The Caxtons," "The Last Days of Pompeii," and many other popular novels.

John, Lord Russell, d. 1584, son of the second Earl of Bedford, died in his father's lifetime. The inscriptions in Latin, French, and English were composed by his wife, the learned daughter of Sir Anthony Cook and sister of Lady Burleigh. Lord Russell is represented as dressed in his robes, his face turned towards the spectator and reclining on his left elbow, instead of lying in the attitude of devout repose common to the effigies of the earlier period of purer and simpler taste. At his feet is the little figure of his infant son, Francis.* His daughter,

* This tomb has been restored by the present Duke of Bedford.

Elizabeth Russell, d. 1601, called by Dean Stanley the "child of Westminster," was born within the precincts and christened in the Abbey (1575); Queen Elizabeth (represented by the Countess of Warwick), and Sir Philip Sidney's aunt, the Countess of Sussex (buried in St. Paul's Chapel, were the godmothers, and the Court favourite Dudley, Earl of Leicester, was godfather. She afterwards became maid of honour to her royal godmother, and died young of consumption. The monument, put up by her sister Anne, Lady Herbert, represents Elizabeth as seated upright in an osier chair on a floridly decorated pedestal. Her finger pointing to the skull at her feet gave rise to the "vulgar error" that she died from pricking it with a needle. Addison relates the tale of "that martyr to good housewifery" as being told to Sir Roger de Coverley on his visit to the Abbey, and as having greatly excited the knight's curiosity. ("Spectator," No. 329.)

Two mural tablets, the first of their kind in the Abbey—**Lady Jane Seymour,** d. 1560, aged nineteen, daughter of the Protector Somerset, and cousin to Edward VI.; **Lady Catherine Knollys,** d. 1569, sister of Lord Hunsdon, and niece to Anne Boleyn. She remained with her aunt during her imprisonment in the Tower, and attended her to the scaffold.

Francis Holles, d. 1622, aged eighteen, having already served through the Flemish campaign. The monument, a seated figure in Roman armour on a pedestal, put up by his father, the Earl of Clare,* was much praised by Horace Walpole. *Nicholas Stone sculpt.*

Frances Grey, Duchess of Suffolk, d. 1559, daughter of Charles Brandon, Duke of Suffolk, and Mary Tudor, daughter of Henry VII., and widow of Louis XIII. Frances married Henry Grey, Marquis of Dorset, created Duke of Suffolk, and thus became the mother of the unfortunate Jane Grey. After her daughter's execution she lived in disgrace and poverty through the reign of Mary, and only survived a year after Queen Elizabeth's accession and her own consequent return to favour and prosperity. The tomb with its recumbent figure was erected by her second husband, Adrian Stokes, whom she married during the time of her misfortunes. Her funeral service was the first Protestant service held in the Abbey after the reconstitution of the Chapter by Queen Elizabeth.

Close by lies the daughter of Frances's only sister, Lady Clifford, **Margaret,** d. 1596, Countess of Derby. She was accused of witchcraft, and imprisoned by her jealous cousin, Queen Elizabeth, in 1590, and when released forbidden to approach the Court or live with her husband. She died in obscurity at Clerkenwell; her only memorial is a portrait at Skipton Castle, with a simple inscription in praise of her virtues.

Beneath a diminutive altar tomb lie two children of Edward III., **William of Windsor** and **Blanche de la Tour,** d. 1340, both surnamed from their birth-places, that of Blanche being the Tower of London. The alabaster effigies, for which John Orchard,* stonemason of London, received 20*s.*, are only 20 inches in length; they are interesting examples of the costume of the time. The sides of the Purbeck marble tomb show traces of the approach of the Perpendicular style of architecture. A brass inscription has disappeared from the ledge, and also the small figures with which the panels appear to have been once adorned.

A pyramidical monument to **Nicholas Monk,**† Bishop of Hereford, 1660, b. 1610, d. 1661, brother of the famous General Monk, who at the Bishop's repeated instigations undertook the restoration of Charles II. The monument was erected by his grandson in 1723.

Prince John of Eltham, Earl of Cornwall, d. 1337, second son of Edward II. In spite of his youth he was three times Regent of the Kingdom during his brother Edward III.'s absence in France; he also took a prominent part in quelling the border raids of the Scots. He was born at the Royal Palace of Eltham, in Kent, and died, aged nineteen, at Perth, from whence his body was brought in great state to be buried in the Abbey. The alabaster effigy is a valuable example of the armour of the period. The feet rest on a lion; two angels, which support the head cushions, are ready to bear away the soul of the deceased. The coronet with alternate small and large trefoil leaves is the earliest known example of the ducal form, but the title of Duke was not introduced into England until shortly after Prince John's death. The small crowned figures round the sides of the tomb represent the Kings and Queens to whom he was related. The French royalties, on the south side, are sadly mutilated, but the English on the north are in a better state. These include John's grandparents Edward I. and his second wife, Margaret of France, and his parents Edward II. and his wicked Queen Isabella, the she-wolf of France. The beautiful triple canopy was unhappily broken down in 1776, and removed by Dean Zachary Pearce afterwards.

In the centre of the Chapel is the low altar tomb, with the finest brass in the Abbey, of **Eleanor or Alianore de Bohun, Duchess of Gloucester,** d. 1399, the greatest heiress in England, whose husband, uncle to Richard II., was arrested and treacherously murdered at his nephew's instigation (page 87). She spent the remainder of her life, two years only, in the nunnery at Barking. She is represented in her widow's dress, under a triple canopy; above her head is the family badge, a swan, afterwards adopted by Henry V. Most of the inscription, in brass letters interspersed with heraldic devices, remains round the ledge. Near hers is the tomb of her lineal descendant, **Mary, Countess of Stafford,** d. 1694; created Countess in her own right after the attainder and execution of her husband, Viscount Stafford, for alleged treason, in 1680. In the corner is a large tablet to **John Paul Howard,** d. 1762, the last **Earl of Stafford.** On the south side

* See also the monument to Clare's brother, Sir George Holles, in St. John's Chapel (page 80).

* Also employed on Philippa's tomb, page 89.
† Also spelt Monck.

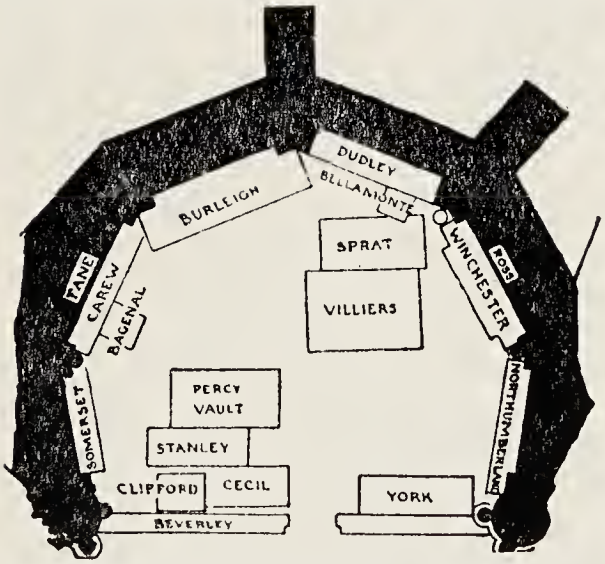
of the Duchess of Gloucester's tomb lies **Robert de Waldeby,** Archbishop of York, d. 1397, the learned friend and companion of the Black Prince. A fine brass figure under a canopy, in mitre and robes, his right hand raised in the act of giving benediction, his left holding a cross.

Under a blue slab with five shields of arms and a mitre in brass lies **Dr. Henry Ferne,** Bishop of Chester, b. 1602, d. 1662, who attended Charles I. during his imprisonment, and "whose only fault it was that he could not be angry."

Here also is buried a naval hero, **Sir Frescheville Holles,** b. 1641, d. 1672, son of the antiquary Gervase Holles, knighted by Charles II. after the victory over the Dutch off Lowestoft (1665), and killed in the bloody action of Southwold Bay.* Holles wrote an interesting epitaph for his gravestone, never inscribed upon it: "Know, reader, whosoever thou be, if I had lived 'twas my intention not to have owed my memory to any other monument but what my sword should raise for me of honour and victory."

Chapel of St. Nicholas.

The Chapel is separated from the Ambulatory by a fine stone screen, erected probably in the reign of Henry IV.; the frieze is decorated with shields and roses. This Chapel ranks



next in sanctity to those of St. Edward and St. Edmund; it is dedicated to St. Nicholas, the youthful Bishop of Myra, and patron-saint of children. A finger of the saint and other relics were presented to the Abbey by Eleanor, Queen of Edward I. Those who attended mass at this altar were granted indulgences of three years and sixty days. The Chapel contains many Elizabethan monuments, also the private vault of the Percy family, members of which have still a right to be interred there. The position of several of the monuments was shifted in order to make room for the new Percy vault opened in 1776.

* See page 68.

The first tomb to the right is that of **Philippa, Duchess of York,** d. 1431, daughter of Lord Mohun, and wife of Sir John Golofre, of Edward, 2nd Duke of York (grandson to Edward III.), and of Lord FitzWalter successively. After the death of the Duke of York at Agincourt, his widow was allowed to hold the lordship of the Isle of Wight, which had been granted to her husband. Her body was brought from Carisbrooke Castle to be buried here, in great state. Her tomb is the earliest in the Chapel, and formerly stood in the centre. The recumbent figure is dressed in a long cloak and robes, which cover the feet, a wimple and plaited veil are on the head. An engraving is preserved of a fine triple canopy in wood, which has entirely disappeared; it was painted with the Crucifixion on a blue ground studded with stars.

Elizabeth, Duchess of Northumberland, d. 1776, "in her own right Baroness Percy, Lucy, Poynings, Fitzpayne, Bryan and Latimer, sole heiress of Algernon, Duke of Somerset, and of the ancient Earls of Northumberland." (Epitaph.) Her funeral was the occasion of an uproar. The crowd that collected to witness it broke down the canopy of Prince John of Eltham's tomb, an irreparable piece of damage. Several persons were injured, and the confusion which ensued was so great that the burial service could not be resumed until after midnight. *Adam des.; Read sculpt.*

Winifred, Marchioness of Winchester, d. 1586, daughter of Sir John Brydges, Lord Mayor of London, who, as Lieutenant of the Tower, had attended Lady Jane Grey on the scaffold, and received her Prayer-book, still extant in the British Museum, as a dying gift. By her first husband, Sir Richard Sackville, Winifred was mother of the poet Lord Buckhurst, whose figure kneels below. Her daughter **Anne, Lady Dacre,** kneeling below, with her infant beside her, bequeathed her fortune to found a hospital for sick women and children at Westminster (the Emmanuel Hospital, pulled down in 1891), and the pensions for poor women called the Dacre bequest. Her second husband, William Paulet, first Marquess of Winchester, d. 1572, managed to retain the favour of four successive sovereigns, Henry VIII., Edward VI., Mary, and Elizabeth. An Elizabethan monument in coloured marbles.

Above is a portion of a monument with reclining figure which was removed from the area to make way for the Percy vault; **Elizabeth Cecil,** d. 1591, daughter of the Earl of Rutland, commonly called Lady Ross, a title inherited from the Rutland family, mother of Lord Ross, and wife of Sir William Cecil, afterwards Earl of Exeter, a grandson of the great Lord Burleigh.

William Dudley (also called Sutton), d. 1483, Dean of Windsor and afterwards Bishop of Durham. He was third son to the eighth Lord Dudley, and "uncle to that bloodsucking Dudley, Henry VI.'s creature."* A brass figure of the Bishop in his vestments, together

* Dart, I. 140.

with the inscription, has disappeared from the tomb.

An ugly pyramid of black and white marble supports a vase containing the heart of **Anne Sophia,** d. 1605, infant daughter of the Count of Bellamonte, Ambassador from the French Court to James I.

Against the south wall is a large monument erected by Lord Burleigh to his wife, **Mildred Cecil,** d. 1589, and their daughter **Anne, Countess of Oxford,** d. 1588. Lady Burleigh was one of the four learned daughters of Sir Anthony Cook; she was also well known for her active benevolence. She died at Burleigh House, in the Strand. The Latin inscriptions, by Lord Burleigh himself, commemorate his grief for the loss of those "who were dear to him beyond the whole race of womankind." He is represented in the upper story, kneeling in his robes of State. He was buried at Stamford, but a grand funeral service was held here in his honour. Below, on the sarcophagus, are the effigies of his wife and daughter. Lady Burleigh's son, Robert Cecil, kneels at her feet, and her three grand-daughters, Elizabeth, Bridget, and Susannah, at her head. The monument is 24 ft. high, and is composed of different coloured marbles, with much gilding.

Sir George and **Lady Fane,** d. 1618, a mural monument with kneeling figures occupying the place where the altar formerly stood, and erected by the husband, "who, as his effigy is placed near hers, so intends their ashes shall be united."

Nicholas, Lord Carew, and Margaret, his wife, d. 1470, within a week of each other. A grey marble altar tomb, from which the brass shields and inscription have long disappeared.

Nicholas Bagenall, d. 1688, an infant two months old, "by his nurs unfortunately overlayd," the son of Nicholas Bagenall, of the Isle of Anglesea.

Anne, Duchess of Somerset, d. 1587, widow of the Protector Somerset, sister-in-law to Queen Jane Seymour, and aunt by marriage to Edward VI. Her eldest son, Lord Hertford, "in this doleful Duty careful and diligent doth consecrate this monument to his dead parent." "A mannish, or rather a devilish, woman," says Sir John Hayward, "for any imperfectibilities intolerable, but for pride monstrous, exceeding subtle and violent." An alabaster effigy of the Duchess in her robes lies under a recessed arch with richly decorated soffit.

Isabella Susannah, d. 1812, wife of Algernon Percy, **Earl of Beverley.** *Nollekens sculpt.*

Lady Jane Clifford, d. 1679, great-granddaughter of the Protector Somerset.

Elizabeth Cecil, d. 1591, daughter of Lord Cobham, and wife of Sir Robert Cecil, afterwards Earl of Salisbury, son of Lord Burleigh. She was Lady of the Bedchamber to Queen Elizabeth. An altar tomb with black marble slab, erected by her husband, who wrote the quaint Latin epitaphs in rhyme on either side recording the mutual affection of husband and wife.

In the pavement near the above monument is the brass figure of a knight in armour, **Sir Humphrey Stanley,** d. 1505, knighted for his services by Henry VII. on the field of Bosworth.

In the centre of the Chapel is the large altar tomb of **Sir George Villiers,** d. 1605, and **Mary Beaumont,** his second wife, d. 1632, the parents of the notorious Duke of Buckingham,* the favourite of James and Charles I. At her son's request Lady Villiers was made Countess of Buckingham in her own right by James I. in 1618. Clarendon relates the story of Sir George Villiers's ghost appearing shortly before the assassination of his son at the bedside of an old servant, bidding him go to the Duke "and tell him if he did not do somewhat to ingratiate himself to the people, or at least to abate the extreme malice they had against him, he would be suffered to live but a short time."† Lady Buckingham also had so strong a presentiment of her son's end that she was quite calm on hearing of his murder, though she had taken leave of him previously "in the highest agony imaginable." The white marble tomb, with recumbent figures in the costume of the time, was set up by the Countess, a year before her death, at the cost of £560. *Nicholas Stone sculpt.* The remains of Catherine de Valois, Henry V.'s Queen, which were moved several times, lay in the Buckingham vault for over a century.‡

* See page 67.

† "History of the Rebellion," I. 74. ‡ See page 89.

CHAPEL OF HENRY VII.

[*See Plan, p.* 62.

WE now enter the magnificent Chapel, built by Henry VII. in place of the old Lady Chapel,* which was pulled down to make way for this "orbis miraculum," or "wonder of the world," as it was called by Leland. Besides the original Lady Chapel of Henry III., the small Chapel of St. Erasmus, built by Elizabeth Woodville, was demolished; also an old tavern called the "White Rose." The "tenement in a garden" leased to the poet Chaucer probably stood on this site.

When Henry VII. was firmly established upon the throne he appears to have suffered from an uneasy conscience, and to have determined to try and make his peace with Heaven by founding a splendid Chapel to the Virgin, "in whom," he says in his will, "hath ever been my most singulier trust and confidence . . . and by whom I have hitherto in al myne adversities ev'r had my special comforte and relief." The King richly endowed this Chapel, in order to make provision for the celebration of masses and the distribution of alms for the welfare of his soul, "ppetually for ever while the world shall endure," as he reiterates, little foreseeing how quickly his own son was to sweep away a great part of his work. He also desired to give lustre to the new dynasty of which he was the founder by providing a magnificent place of burial for himself and his family. In order to give prominence to his claim, as a descendant of John of Gaunt, to be a member of the House of Lancaster and a relation of Henry VI., by this time popularly revered as a saint, Henry VII. originally intended to build a memorial chapel, in which the "bodie and reliquies of our uncle of blessed Memorie King Henry VI." might repose, and for whose canonisation he applied to Pope Julius II. But the Court of Rome demanded a larger sum in return than the King's avarice was prepared to grant, so the matter was dropped, and the connection of Henry VI. with the new Chapel gradually faded away. One of its altars was subsequently dedicated to his memory, but his body was never brought here from Windsor, though a license for its removal was obtained from the Pope, and a large sum was paid to the King by the Abbey for the expenses of its transit.

"On the 24th daie of January (1503), a quarter of an hour afore three of the clocke at after noone of the same daie, the first stone of our Ladie Chapell with in the monasterie of Westminster was laid, on behalf of the king, by the hands of John Islip, Abbot of the same monasterie . . . and diverse others." Recent research points out that the designer of this Chapel was probably one of Henry's three master masons, a certain Robert Vertue, whose relative, William Vertue, vaulted St. George's Chapel, Windsor, in 1505. The King's will and numerous indentures which remain show with what minute care he planned every detail of his new foundation, providing large sums of ready money for the building, and for the monument to himself and his wife (the total cost was about £14,000). He endowed the Chapel with estates obtained by the dissolution of other religious houses for the maintenance of the additional priests required, and for the charities established in connection with it. The King also bequeathed crucifixes and costly services of plate for the different altars, embroidered draperies, and other ornaments, so that the interior must have presented a very rich and splendid appearance. The windows were filled with painted glass, by the hand of the famous Bernard Flower, whose designs for these were copied soon after his decease in the splendid glass now to be seen in King's College Chapel, Cambridge. The upper were filled with stories and large figures, the lower with the Tudor badges. Some fragments of these remain in the tracery of the west window and in the aisles; the figure called Henry VII. in the east window is pieced out of the original glass. The royal badges recur in every part of the Chapel; prominent amongst them are the red rose of Lancaster and the white rose of York, both separately and conjoined; the portcullis of the Beauforts, which Henry VII. inherited through his mother, and to which he added the motto *Altera securitas*, implying that as the portcullis gave additional security to the gate, so his descent through his mother added strength to his other titles; the root of daisies, the Countess of Richmond's especial cognisance; the Lions of England; the Fleurs de Lys; the dragon of Cadwalladr, the last British King, whom Henry claimed as his ancestor; the initials H.R. surmounted by the Crown on a bush (in memory of the King's hasty coronation on the field of Bosworth with the coronet of Richard III. found hanging on a hawthorn bush); the greyhound of the Nevilles, the ancestors of Elizabeth of York through her grandmother; and a falcon within an open fetter-lock, a badge of her father's, Edward IV. The fine gates at the entrance to the Chapel are made of bronze mounted on a framework of wood. They closely resemble the screen round the founder's tomb, and are no doubt by the same hand. They are adorned with repetitions of the badges referred to above. The Chapel was finished about 1519, but "in the springtide of the Reformation" it was stripped of some of its splendid fittings. The destruction of the glass, of the images of saints, and of the altars continued at intervals under Edward VI. and Elizabeth, and was probably not completed till Puritan times. In January, 1540, the Abbey was surrendered to Henry VIII. by Abbot Boston, and was immediately dissolved, like all the other religious houses throughout the country. For nearly three centuries after its completion the fabric of Henry VII.'s Chapel was greatly neglected; its appearance about 1803 has been described as "an almost shapeless mass of ruin." Owing to the exertions of

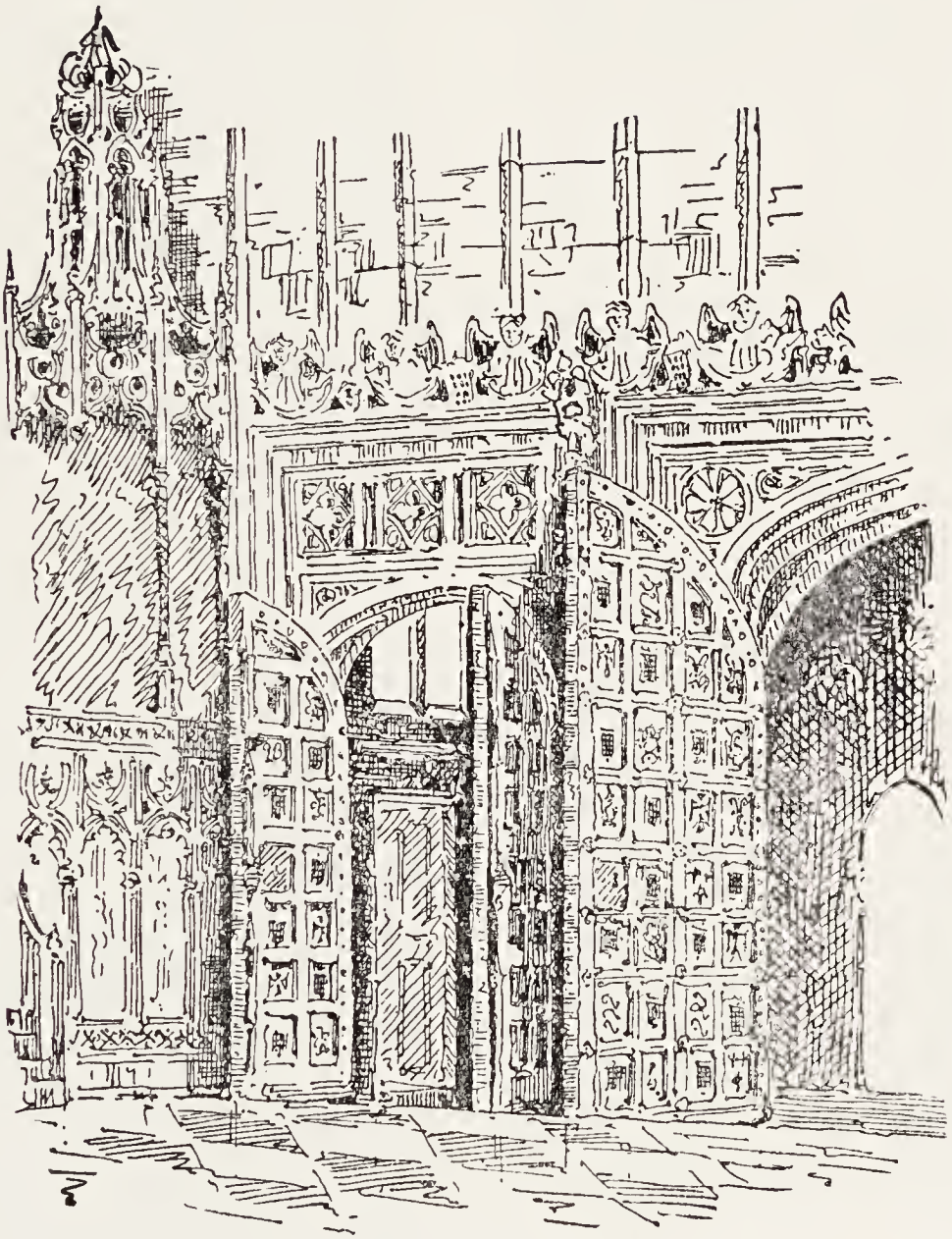
* The dimensions of the old Lady Chapel are believed (from the foundations which remain) to have corresponded with those of the present Chapel, without including its aisles and eastern Chapels.

[*Reginald Haines.*

HENRY VII.'s CHAPEL.

Dean Vincent a Parliamentary grant was obtained for its restoration in 1807, the necessary repairs were immediately set on foot, and gradually carried on until completed in 1822. Gayfere, the Abbey mason, working under the Surveyor of the Fabric, Wyatt,* practically destroyed all that remained of the outside sculptures, and rebuilt the exterior. Under Wyatt's influence the Dean and Chapter allowed the grates round the tombs of Queen Elizabeth, Mary, Queen of Scots, Margaret Beaufort, and others to be removed and sold.

The stalls date from different periods. Originally they occupied only three of the bays on each side, a stone screen dividing the body of the Chapel from the eastern bay of each aisle. The additional seats were added when the Chapel was fitted up for the installation of the Knights of the Bath, in 1725, when the Order was reconstructed by George I., and the Deans of Westminster declared perpetual Deans of the Order. The extra canopies required for



DOORS OF HENRY VII.'S CHAPEL.

* See page 45.

the new stalls were obtained by cutting the old ones in half, as may be seen by looking at the back of them from the north and south aisles. The banner of each knight hangs over the stall appointed for his use, to the back of which is attached a small plate of copper, emblazoned with his arms. Below the stalls are seats for the knights' esquires (for whom there are three to each knight), with their arms similarly engraved on copper plates. A small wooden portrait figure of Henry VII., crowned and looking towards the east, may be seen on a ledge near the grand master's stall on the north side. These stalls and seats retain the old misericords of the monks; the latter are decorated with curious grotesque carvings, some of which bear a close resemblance to engravings by Albert Dürer and other German artists. They are so contrived as to support the occupants, who rested upon them while standing during the long offices.

A range of small statues, standing on pedestals in richly carved niches, surrounds the whole interior of the Chapel below the clerestory windows. There were originally 107 figures, 95 of which still remain. The subjects of nearly all have been identified. The most wonderful part of the whole Chapel is the incomparable roof, with its fan-work tracery and carved pendants, hanging as it seems in mid-air, so delicate is the surrounding stonework.

The Knights of the Bath were installed here from 1725 to 1812, and their banners placed in position till 1839, after which no further ceremonials connected with the Order took place till 1913, when, on July 12, King George V. re-inaugurated the Installation of the Knights, with all the ancient ceremonials. The old banners were taken down, and whenever possible, restored to the families of the original Knights, a few being still preserved here. They were replaced by new banners, which belong to the present members of the Order. Over the Royal stall King George V.'s banner has taken the place of George I.'s, and that of the Grand Master of the Order, the Duke of Connaught, replaces Prince Frederick's. Conspicuous amongst the forty Knights Grand Cross present on this historic occasion were the Chief of the Staff, Lord Kitchener, and Field-Marshal Earl Roberts, who was one of the new Knights installed. The Second Installation took place on May 18, 1920, when King George and the Duke of Connaught presided as in 1913, the third was on May 21, 1923, the Duke of Connaught officiated alone. The King was not present.

A brass plate on the floor commemorates the presentation of the marble pavement, by Dr. Henry Killigrew, d. 1699, prebendary of this church.

South Aisle.

A white marble tablet with medallion portrait commemorating **Evelyn Baring, 1st Earl of Cromer,** b. 1841, d. 1916, "Regenerator of Egypt." *W. Goscombe sculpt.*

The first tomb is that of **Margaret, Douglas, Countess of Lennox,** b. 1515, d. 1578, daughter of Margaret Tudor, the widow of James IV. of Scotland, by her second husband, the Earl of Angus. Margaret was niece to Henry VIII., and closely connected with the English Royal Family. She was grandmother to James I. through her ill-fated son, Lord Darnley's marriage with Mary, Queen of Scots. In her youth Lady Lennox was extremely beautiful, and was the cause of Lord Thomas Howard's imprisonment in the Tower by Henry VIII. on a charge of high treason, for becoming affianced to her without her uncle's consent. She too was imprisoned for a time, but on the death of Lord Thomas she was released, and married Matthew Stuart, Earl of Lennox, July 6, 1544. She died in poverty at Hackney, and was buried at the expense of her cousin, Queen Elizabeth. The alabaster effigy of the Countess, in her robes of State, lies on a marble tomb, once painted and gilt, at the sides of which are the kneeling figures of her four daughters and four sons. Foremost of the latter is Henry, Lord Darnley, dressed in armour and a long cloak, with a broken crown over his head. Behind him kneels Charles, Earl of Lennox, d. 1576,* who is buried in his mother's grave.

Mary, Queen of Scots, beheaded 1587, the daughter of James V. of Scotland and Mary of Guise, b. 1542, a week before her father died, broken-hearted by his defeat at Solway Moss. Mary was betrothed in her infancy to the French Dauphin and educated at the French Court. Her young husband, Francis II., died within a year of his accession to the crown, and Mary left her adopted country in 1560, never to return. She married Lady Lennox's elder son in 1565, and had one child, who became James VI. of Scotland and I. of England. After Darnley's mysterious murder (1567) Mary married Bothwell, one of the men who had contrived his death, but was shortly after obliged to divorce him. A fervent Roman Catholic and a dangerous claimant to the English crown, she was Elizabeth's deadliest foe. She was captured by the English in 1563, and, after 19 years' imprisonment, executed at Fotheringay Castle, February 8, 1587. The remains of this unhappy Queen were first buried in Peterborough Cathedral with great solemnity by Elizabeth's orders, but James I. afterwards had them brought to Westminster, that the "like honour might be done to the body of his dearest mother and the like monument be extant of her that had been done to others and to his dear sister the late Queen Elizabeth."† By a strange irony of fate the two Queens rest opposite one another in the aisles of the Chapel, and their monuments, which closely resemble each other, were both erected by the impartial James I. The white marble effigy of Mary, finely executed, lies under an elaborate canopy, on a heavy sarcophagus. She wears a close-fitting coif, a laced ruff, and a long mantle fastened by a brooch. At her feet sits the Scottish lion crowned. The tomb was not completed for several years; in 1607 a Royal warrant ordered the payment of £825 10*s.* and "all further sums as the marble shall amount

* Father of Arabella Stuart.

† See the facsimile of James I.'s letter which hangs on the screen by the tomb.

[*David Weller*

TOMB OF THE LADY MARGARET BEAUFORT, COUNTESS OF RICHMOND AND DERBY.

THE GRATE ROUND LADY MARGARET'S TOMB.

[*David Weller.*

to," to Cornelius Cure, master mason of the works, and as late as 1611 a pattern for this tomb, to cost £2,000, is mentioned as ready to show the King. The grille, which originally protected the tomb, has been restored to the Abbey authorities and is now in the under croft. *Cornelius Cure sculpt.*

An inscription in the floor records the burial in Queen Mary's vault of the following :—

Henry Frederick, Prince of Wales, born 1594, died of fever 1612, Mary's grandson, the eldest son of James I. A Prince of great promise, and the hope of the Puritan party from his violent anti-Catholic opinions.

Lady Arabella Stuart, b. 1575, d. 1615, the daughter of Charles, Earl of Lennox, and Elizabeth Cavendish, step-daughter of that Earl of Shrewsbury under whose care the Queen of Scots spent part of her long captivity. She was always looked upon as a possible claimant to the throne, and was the centre of many political intrigues. Her marriage, without permission, in 1610 with Sir William Seymour (afterwards Marquis of Hertford), a representative of the Suffolk branch of the Royal family, contributed to make her doubly dangerous in the eyes of James I., who imprisoned his unfortunate cousin in the Tower, where she lost her reason and died in a few years. Her body was brought here at midnight by river, and laid " with no solemnity " upon the coffin of her aunt Mary.

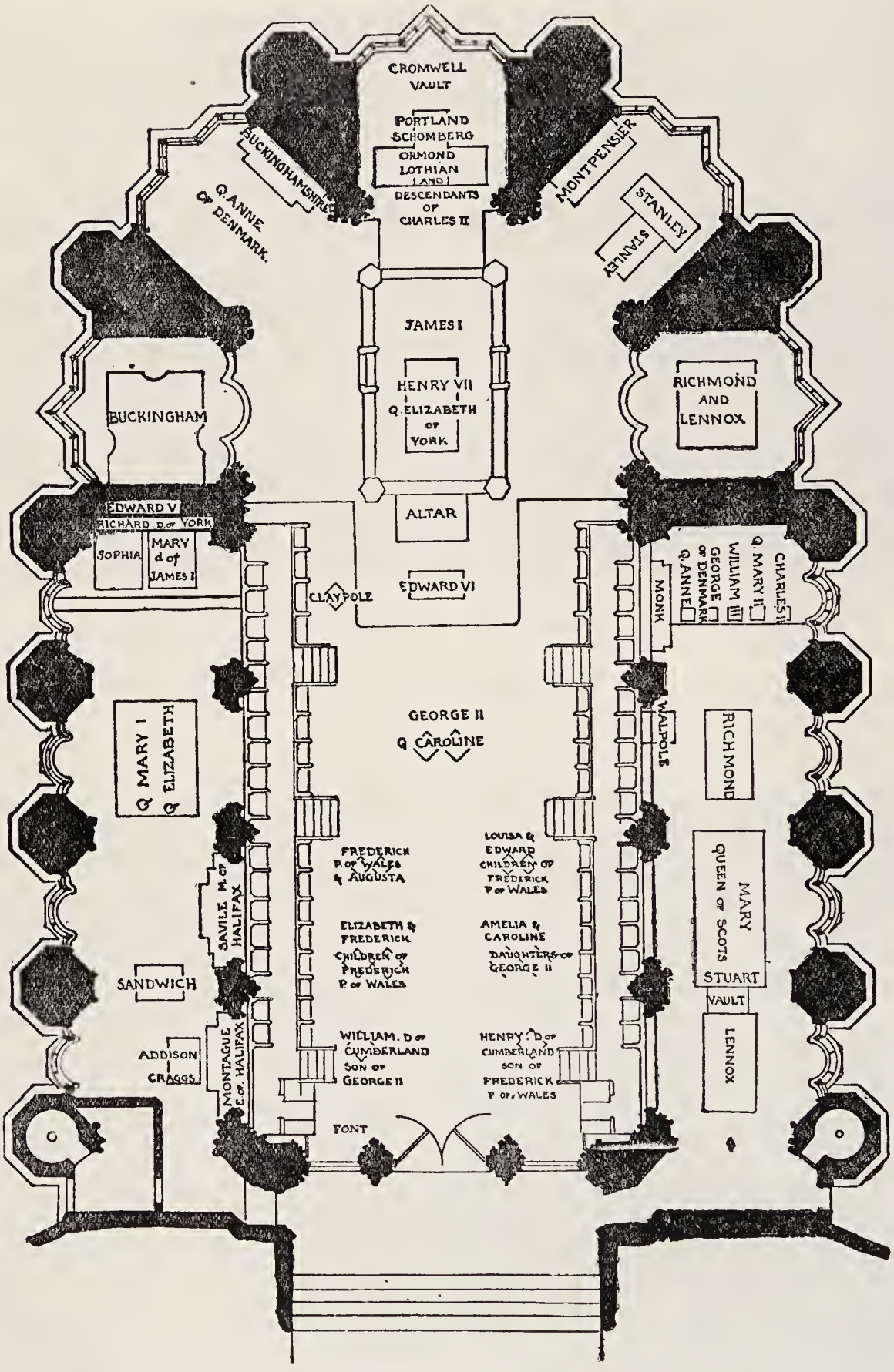
Four children of Charles I. : **Prince Charles,** d. 1629, his firstborn, an infant ; the **Princess Anne,** d. 1640, " a very pregnant lady above her age, and died in her infancy when not full four years old. Being told to pray by those about her at the last, ' I am not able,' saith she, ' to say my long prayer (meaning the Lord's Prayer) ; but I will say my short one, ' Lighten mine eyes, O Lord, lest I sleep the sleep of death.' This done, the little lamb gave up the ghost."* **Henry, Duke of Gloucester,** b. 1639, d. 1660, the youngest son ; he came over to England with his elder sister **Mary,** Princess Royal, b. 1631, d. 1660, wife of William of Orange and mother of William III. of England " to congratulate the happiness of their brother's miraculous restitution," and both died of smallpox at Whitehall Palace.

Elizabeth, Queen of Bohemia, b. 1596, d. 1662, at Leicester House, Strand. She is said to have privately married Lord Craven, and thus had a peaceful end to her life " after all her sorrows and afflictions."† The grandmother of George I., she was the eldest daughter of James I., and wife of Frederick, Elector Palatine, the unhappy " Winter King " of Bohemia. Her son, **Prince Rupert,** b. 1619, d. 1682, fought for his uncle, Charles I., with much gallantry in the Civil Wars. He was Admiral of the Fleet during the Dutch wars under Charles II. and James II., and founded the Hudson Bay Company, 1670. First Lord of the Admiralty 1673 to 1679. **Anne Hyde, Duchess of York,** b. 1637, d. 1671, first wife of James II., whose accession she did not live to see. She was the daughter of Lord Clarendon,* and the mother of two Queens, Mary II. and Anne. In this vault also are buried ten children of **James II.,** and eighteen children of **Queen Anne,** none of whom survived infancy excepting **William, Duke of Gloucester,** who died in 1700, aged eleven, " of a fever occasioned by excessive dancing on his birthday."

Margaret Beaufort, Countess of Richmond and Derby, b. 1443, d. 1509, mother of Henry VII. by her first husband, Edmund Tudor, Earl of Richmond (d. 1456), the eldest son of Owen Tudor and Henry V.'s widow Catherine of Valois. Margaret's second husband was Sir Henry Stafford, son of the Duke of Buckingham. She married thirdly Thomas, Lord Stanley, who deserted Richard III., and crowned his step-son Henry with Richard's coronet, on the battlefield of Bosworth ; he was afterwards rewarded by the Earldom of Derby. The Lady Margaret will always be gratefully remembered as the foundress of two colleges at Cambridge—Christ's and St. John's—and a Chair of Divinity at both Oxford and Cambridge. She was, in fact, a great and noble woman, to whom the King her son owed everything, and " whose notable acts and charitable deeds all her life exercised cannot in a small volume be expressed." She was the especial patroness of Wynkyn de Worde and of Caxton, whose printing-press was set up in the Abbey almonry, and by her protection of these two great printers encouraged the development of printing in England. Lady Margaret not only contributed to the endowment of her son's new Chapel, but established charities of her own in connection with it, one of which—a small weekly dole of " alms and bread " to poor widows—still exists. These many fruits of her intellectual and benevolent activities are recorded in the plain and just epitaph upon her tomb, composed by Erasmus, and for which St. John's College paid him 20*s*. In short, as her friend and confessor Bishop Fisher said in her funeral sermon, " Every one that knew her loved her, and everything that she said or did became her." She died (June 29, 1509) at the Abbot's house, then called Cheyney-gates, now the Deanery, whither she had no doubt gone in order to be present at the coronation of her grandson, Henry VIII. The tomb resembles that of Henry VII. ; patterns were prepared for it by Meynnart Wewyck, a Fleming, but the execution was carried out by Pietro Torrigiano, who was then at work on Henry VII.'s monument. The greater part of the cost (£4,000) was defrayed by Margaret's executors, Sir Thomas Lovell and Bishop Fisher, and Torrigiano undertook to finish the work by February 1, 1513. The beautiful portrait effigy of Margaret in her old age is Torrigiano's masterpiece : she wears a widow's dress with a hood and long mantle, her feet rest on a hind couchant, the delicate and most characteristic wrinkled hands are raised in prayer. The effigy and the curious little canopy are of gilt bronze, as are the coats of arms arranged within flowered wreaths, like those on the tomb of Henry VII. ; the tomb itself is of

* Fuller's " Worthies." † Evelyn's " Diary."

* See his burial, page 69.



HENRY VII.'S CHAPEL.

black marble. The grate* round it has been replaced, after having been lost for over ninety years. In 1823 the vandal surveyor of the fabric, Wyatt, sold this and other grates on behalf of the Dean and Chapter for about £100. The pieces of two of these were put away in a country residence, those of Margaret and Mary Queen of Scots being mixed up together, until they were discovered and disentangled by a London dealer. The National Art Collections Fund purchased Margaret's grate in 1914 and presented it to the Dean and Chapter, by whom it was re-erected in its original position. We learn from ancient documents that this "cage" of gilt brass was constructed by an English smith, Cornelius Symondson, and that the cost (£25) was defrayed by St. John's College, Cambridge, and paid in instalments; it was finished and gilded in 1529. Originally the whole, which was made of Bilbao iron, was elaborately painted and decorated with coats-of-arms, crests, fleurs-de-lis, and other ornaments; we can still see the pike-heads, alternating with fleurs-de-lis, but most of the accessories have disappeared, including the tablet with memorial verses by Skelton which used to be attached to it. The stone supports were made by Raynold Bray, "Citizen and Freemason of London," and cost £2 13*s.* 4*d.*

On the wall close by is a bronze relievo bust, enclosed in a modern frame, presented to the Dean and Chapter, 1903, by Sir J. C. Robinson. The bust, which is by the master hand of Torrigiano, represents his patron, **Sir Thomas Lovell,** d. 1524, Chancellor of the Exchequer, a lover of art, and a great builder, and was originally over the gateway of Lovell's country house, East Harling Manor, Norfolk. Lovell was at one time Speaker of the House of Commons, and High Steward of both Universities, a benefactor also to Caius College, Cambridge, and to Lincoln's Inn. As executor to Henry VII. and to Lady Margaret, he superintended the erection and design of their tombs.

Catherine Shorter, Lady Walpole, d. 1737, first wife of the great Whig Minister. The statue, copied from a Roman figure of "Modesty," was erected to his mother by Horace Walpole, who also wrote the inscription. *Valori sculpt.*

In the Royal vault below are buried :—

Charles II.,† b. 1630, d. 1685. The magnificence of his coronation (April 23, 1661) is described by Pepys and Clarendon. "It is impossible," says Pepys, "to relate the glory of this day, expressed in the clothes of them that rid (in the procession) and their horses and horsecloths." It contrasted strangely with his funeral, for "he was very obscurely buried at night without any manner of pomp, and soon forgotten after all his vanity."

Queen Mary II.,† b. 1662, died of smallpox Dec. 28, 1694, elder daughter of James II., crowned here with her husband, William of Orange,† in 1689. "The short King and tall Queen walked side by side, as joint Sovereigns, carrying the sword between them." The Queen's funeral, on March 5, 1695, is memorable as having been attended by both Houses of Parliament, the Lords, "robed in scarlet and ermine, the Commons in long and black mantles. No preceding Sovereign had ever been followed to the grave by Parliament; for till then Parliament had always expired with the Sovereign." * Purcell † wrote the special anthems and an archbishop preached the sermon. Her husband's name is the next, **William III.,** d. 1702, born at The Hague, 1650, the grandson of Charles I., by his daughter Princess Mary's marriage with William of Orange.* "The least popular, but, by his public acts, one of the most deserving of monarchs," was buried here with the simplicity which he would have desired. William founded Greenwich Hospital in memory of his wife.

Queen Anne,‡ b. 1665, d. 1714, the second daughter of James II. by his first wife, Lady Anne Hyde. She was married to Prince George of Denmark (d. 1708, youngest son of Frederick III., King of Denmark) at Whitehall in 1683. Ten days only elapsed between the funeral of William III. in this place and Anne's coronation, to which ceremony, owing to the gout, she was carried from St. James's Palace.

The monument to **General George Monk** (or **Monck**), b. 1608, d. 1670, and to his only son Christopher, the 2nd Duke, d. 1689, buried in his father's grave, was put up in 1720. General Monk was created Duke of Albemarle by Charles II., in whose restoration he played so prominent a part. He was buried in the north aisle of this Chapel with great pomp by his Royal master, who attended the funeral in person. *Kent des.* : *Scheemakers sculpt.*

The Nave.

The following gravestones are in the pavement: —

William Augustus, Duke of Cumberland, d. 1765, third son of George II., for some time Commander-in-Chief of the British forces; "the butcher" of Culloden.

Caroline Elizabeth, d. 1757, and **Amelia Sophia Eleonora,** d. 1786, unmarried daughters of George II. **Frederick Lewis, Prince of Wales,** b. 1707, d. 1750, at Hanover, eldest son of George II., and father of George III. His wife, **Augusta, Princess of Wales,** d. 1772, married to him at St. James's Palace, 1736. She lived to see her son George III. on the throne. Five of their children are also buried here: **Edward Augustus, Duke of York,** d. 1767, his second son, brought home to be buried from Monaco; **Henry Frederick, Duke of Cumberland,** d. 1790, his fourth son; **Elizabeth Caroline,** d. 1759, his second daughter; **Louisa Anne,** d. 1768, his third daughter; **Frederick William,** d. 1765, his fifth son.

George II., d. 1760, at Kensington Palace; born at Hanover, 1683, and crowned here with Caroline in 1727, "with all the pomp and magnificence that could be contrived." His

* Grate is the proper English word for grille.
† See their wax effigies, page 79.

* Macaulay. † See Purcell, page 36.
‡ See her wax effigy, page 79.

funeral, which was also very stately, and "absolutely a noble sight," is graphically described by Horace Walpole, who "walked as a rag of quality" in the procession.

Queen Caroline of Anspach, b. 1683, d. 1737, Consort of George II., married at Hanover in 1705. Her husband, as a last proof of that unalterable attachment to her which he testified so strangely, directed that his wife's remains should not be separated from his own in death. 'Accordingly the two coffins were placed in a large black marble sarcophagus inscribed with their joint names, and with their sceptres crossed, and one side of each of the wooden coverings withdrawn,"* Handel's anthem, "When the ear heard her, then it blessed her," was composed for her funeral.

"Buried at the head of his grandfather" lies **Edward VI.,** b. 1537, d. 1553, the precocious and short-lived son of Henry VIII. and Jane Seymour. The Burial Service of the English Prayer Book was used for the first time over a Sovereign at his funeral, where "the greatest moan was made for him as ever was heard or seen."† He was laid beneath the altar at the head of Henry VII.'s tomb, and masses were to be said there for his soul "perpetually and for ever." This altar was broken down in an outbreak of iconoclastic zeal at the beginning (1643) of the Civil Wars. The marble frieze, with its delicate and beautiful Renaissance carving, by Bernadette da Rovezzaro, was discovered by Dean Stanley buried in the vault below, and, together with two of the original pillars preserved in the Ashmolean Museum at Oxford, and presented by the University, was set up in its present mounting. Three strange fragments were inserted in the back of the slab—a piece of the sacred stone of an Abyssinian altar, brought from Magdala in 1868, a bit of mosaic pavement from the Greek Church at Damascus, where many Christians were massacred in 1860, and a fragment of jasper from the old Norman altar of Canterbury Cathedral, destroyed in the fire of 1174. Upon this altar stands the Cross presented by Ras Makonnen, the Abyssinian Envoy, as a votive offering for the recovery of King Edward VII. from his sudden illness in June 1902, when the Coronation was postponed.

We now come to the beautiful tomb of the founder and his Queen.

Henry VII., b. 1456, d. 1509, the son of Edmund Tudor, Earl of Richmond, and Margaret Beaufort, the descendant of John of Gaunt and Catherine Swynford. Henry was first crowned on the victorious field of Bosworth (1485); he was crowned again in the Abbey, but without much ceremony, his marriage with Elizabeth of York a few months afterwards being by far the greater pageant of the two. The first person to be buried in her husband's Chapel was his wife, **Elizabeth of York,** b. 1465, d. 1503, eldest daughter of Edward IV., and the last of the House of York to wear the English Crown. She died in the Tower about a month after the ceremony of laying the foundation-stone, and was temporarily buried in one of the side chapels until the new building was sufficiently advanced for her grave to be made in it. The magnificent funeral given her by the avaricious Henry was considered a great proof of his affection. Her body was brought through the City in a gorgeous hearse, on which lay her waxen effigy in Royal robes, with "hair dishevelled" and with her crown and sceptre. Eight ladies on white horses followed behind, and "a grand procession of the religious, and the Mayor and Commonalty of London, amidst an innumerable quantity of torches, that everywhere illuminated the streets as they passed and made a glorious appearance."* At Charing Cross the procession was met by the Abbots of Westminster and Bermondsey and escorted to the Abbey.

The King in his will gave minute directions for the monument to himself and his wife, and for innumerable masses to be said for their souls; he also directed that his obsequies should have respect "somewhat to our dignitie Roial, eviteng alwaies dampnable pompe and outeragious superfluities." His funeral was, however, performed with great, if not with "outeragious," magnificence. He died at Richmond, and his body was carried in state to the Abbey, where it rested on a splendid hearse all night, and was buried with much ceremony the following day. The agreements between the executors of Henry VII. and the Florentine artist Pietro Torrigiano for the construction of the tomb still exist. It was to cost £1,500, and appears to have been finished by 1518. Torrigiano was assisted by English brass and marble workers, and the large rose at the north end, supported by a greyhound and dragon, is English work. The recumbent portrait effigies of the King and Queen, executed with fine simplicity in gilt bronze, lie side by side, as directed by Henry VII. The effigy of the King was no doubt copied by Holbein for his portrait, the cartoon for which is at Chatsworth. The black marble tomb has a beautifully carved frieze, and is adorned with medallions in copper gilt, representing the Virgin and Henry's ten patron saints; amongst them are St. Michael and St. George, St. Christopher carrying the infant Christ, St. Edward the Confessor, and St. Barbara with her tower. At either end the King's arms are supported by brass cherubs. A small altar where precious relics, such as the leg of St. George and a piece of the true Cross, were kept, used to stand at the foot of the tomb. The fine screen or "closure" of bronze was partly erected before Henry's death. The upper part of it has gone, the statues have disappeared from the niches, but the whole have been recently cleaned and restored to some of its original beauty. It was the work of English artisans, and presents once more the familiar badges of Henry VII., the Welsh dragon, the greyhound of the Nevilles, and the Tudor roses are the most conspicuous. Elegiac verses, by Skelton, Poet Laureate to Henry VIII., on "parchment tables" used to hang on the grating.

* Stanley's "Memorials."
† "Grey Friars' Chronicle."

* Gough's "Westminster Abbey."

James I., born in Edinburgh 1566, d. 1625, the son of Mary, Queen of Scots and Lord Darnley. He succeeded to the Scottish throne as James VI. and in 1603 united both countries under the English Crown as successor to Queen Elizabeth. He was crowned by the new title of "King of Great Britain, France, and Ireland." His burial-place in the Abbey had been entirely lost sight of until the indefatigable researches of Dean Stanley in 1869 at last brought to light the huge coffin, resting in the vault below beside those of Henry VII. and his Queen. Although he had no monument, James had a pompous funeral. Dean Williams preached the sermon, Charles I. attended in state as chief mourner, and a grand hearse with his effigy upon it was placed in the Abbey before the ceremony.

We now approach the five small chapels which form the apse of Henry VII.'s Chapel, beginning on the south side.

Ludovic Stuart, Earl of Richmond and **Duke of Lennox,** d. 1624, cousin to James I., and his **Duchess,** d. 1639, **Frances,** widow of Edward Seymour, Earl of Hertford, who erected this huge and unsightly monument, with enormous bronze figures of Faith, Hope, Prudence, and Charity supporting the canopy. Against the east wall, an urn, mounted on a pyramid, contains the heart of **Esme Stuart, Duke of Richmond** and **Lennox,** died in Paris, aged eleven, 1660. In the vault below lie: Esmé's father, **James Stuart,** d. 1655, created Duke of Richmond by James I., and other members of the family. These include **Charles Stuart,** d. 1673, 1st **Duke of Richmond,** 24th **Duke of Lennox,** the last of the great House of Lennox, and his widow, **Frances Theresa,*** b. 1647, d. 1702, whose wax effigy stood here till the 19th century. When the titles and honours of this family became extinct they were transferred by Charles II. to one of his illegitimate children, **Charles,** son of the Duchess of Portsmouth, who thus became **Duke of Richmond and Lennox** : he died 1723, and was buried in this vault.

Arthur Penrhyn Stanley, b. 1815, d. 1881, Dean of Westminster 1864 to 1881. The ideal for which Stanley laboured unceasingly was to make the Abbey a national church, its services attractive, and its historical associations familiar to all ages and all classes. His "Memorials of Westminster Abbey" (published 1868), a companion volume to his "Memorials of Canterbury," laid the foundations for this guide-book, and for all subsequent books about the Abbey. By his researches in the vaults he cleared up doubts as to the exact position of the royal and other coffins, and caused the names of the persons buried beneath to be inscribed or re-cut on the pavement. Of his many other works, his "Life of Dr. Arnold" of Rugby and his "Sinai and Palestine" are the best known. *Boehm sculpt.*

Antoine Philippe, Duc de Montpensier, d. 1807, when an exile in England, younger son of Philippe Egalité, fifth Duke of Orleans and brother to Louis Philippe, afterwards King of France, who erected this monument. The Latin inscription was written by Dumouriez, the exiled General, who was famous for his scholarship. *Westmacott sculpt.* The remains of Queen Louise of Savoy, d. 1810, wife of Louis XVIII., rested in this vault for a tiem after her death at Hartwell, but were afterwards removed to Sardinia.

A stone in the pavement of the central eastern chapel* records the burial here of **Oliver Cromwell** and many of his relatives and colleagues. After the restoration the bodies of Cromwell, Ireton, and Bradshaw were dug up and dragged to Tyburn, where they were hanged and decapitated, the heads being set on Westminster Hall. Their companions were reinterred on the north-east of the Abbey, near the house which had belonged to Archbishop Laud. The remains of **Elizabeth Claypole** alone, Cromwell's favourite daughter (d. 1658), were left undisturbed north of Henry VII.'s tomb.

Among the bodies ejected was that of **Isaac Dorislaus,** of Leyden, d. 1649, a Judge of the Court of Admiralty, who had helped to draw up the legal document containing the charge of treason against Charles I. He was sent as Parliamentary envoy to The Hague, and murdered there by the instigation of his Royalist enemies. His body lay in state at Worcester House, and was buried here with much pomp.

The chief of those buried in "Oliver's Vault" were :—

Oliver Cromwell, born at Huntingdon, 1599, d. 1658, installed Lord Protector in the Court of Chancery, Westminster Hall, 1653, "amid great shoutings of the people." Several accounts remain of his death and State funeral ; perhaps the least known, but not the least interesting, is the despatch sent by Bernardi, the Genoese Envoy, to the Council of Genoa.† "He (Cromwell) left the world with unimaginable valour, prudence, and charity, and more like a priest or monk than a man who had fashioned and worked so mighty an engine in so few years. . . . His body was opened and embalmed, and little trace of disease found therein ; which was not the cause of his death, but rather the continual fever which came upon him from sorrow and melancholy at Madame Claypole's death." The body of the Protector lay in State at Somerset House, from thence it was escorted to the Abbey by an immense train of mourners, including the City Companies with their insignia draped in black, through streets lines with soldiers. "The effigy or statue of the dead, made most lifelike, in Royal robes, crown on head, in one hand the sceptre and in the other the globe, was laid out on a bier richly adorned, and borne hither in a coach made for the purpose, open on every side and adorned with many plumes and banners." But little more than two years elapsed before the body of him who was laid so honourably to rest was torn up and treated with every dishonour which a poor revenge could suggest. Cromwell had a special veneration for the Abbey ; he was, in fact, the first to originate the custom of burying or

* See her wax effigy, page 79.

* The Coronation Chair used by Queen Mary II. was removed from the shrine and placed against the East wall in 1903.

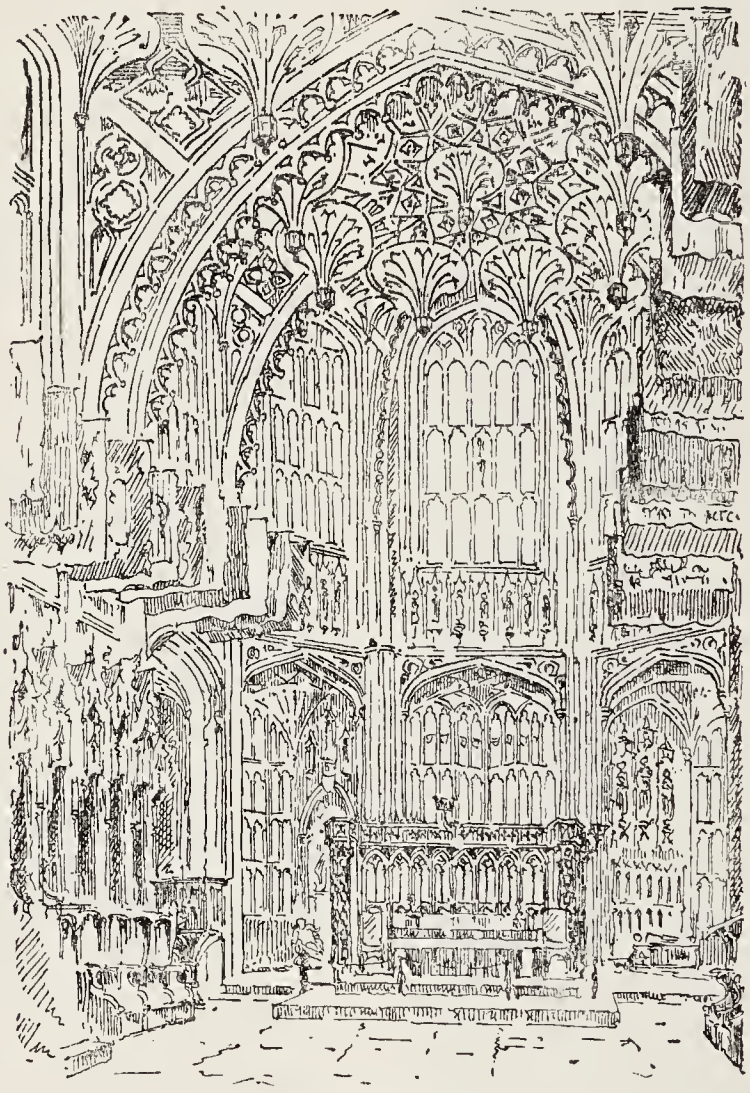
† From the Foreign Office Library.

commemorating our English worthies within its walls. Admiral Blake was the first great seaman to receive this honour.

General Henry Ireton, d. 1650, the Protector's son-in-law. He died in camp while with the forces in Ireland and was brought here for burial.

Elizabeth Cromwell, d. 1645, mother of the Protector. **Jane Desborough,** d. 1656, sister of the Protector and wife of the Parliamentary general. **Anne Fleetwood,** probably grandchild of the Protector.

Colonel Richard Deane, d. 1653, cut in two by a cannon ball in a decisive naval engagement with the Dutch off the East Coast. His body lay in State at Greenwich, and received the honour of a public funeral here by order of Cromwell.



HENRY VII.'S CHAPEL.

John Bradshaw, d. 1659, and his wife, **Mary.** He was President of the tribunal which condemned Charles I., and died in the Deanery, which had been granted to him as a residence.

The bodies of the following relations of Cromwell and officers of his army and council were removed to be reinterred in the green :—

Colonel Humphrey Mackworth, d. 1654, a member of Cromwell's Council, and Governor of Shrewsbury during the Civil War.

Sir William Constable, d. 1655, received knighthood in Ireland when a young man from Elizabeth's favourite, the second Earl of Essex; at Edgehill he fought under his first commander's son, and was made Governor of Gloucester afterwards. He signed his name to the King's death warrant, and his estates were especially exempted from the general pardon after the restoration.

Admiral Robert Blake, b. 1599, d. 1657, the great commander; he died as his ship was entering Plymouth harbour on the way home from a victorious expedition to the Canary Islands against the Spaniards. "Cromwell caused him to be brought up by land to London, in all the state that could be; and to encourage his officers to venture their lives that they might be pompously buried, he was with all the solemnity possible interred in Henry VII.'s Chapel, among the monuments of the Kings."*

Dennis Bond, d. 1658, one of Cromwell's Council, who took part in the King's trial.

After the ejection of the above the vault was used as a place of burial for **James Butler, Duke of Ormond,** d. 1688, and his family, as well as for various noblemen whose names are inscribed on the slab, including several of Charles II.'s illegitimate descendants, **Charles, Earl of Doncaster,** d. 1674, son of the Duke of Monmouth; **Charles Fitzroy, Duke of Cleveland and Southampton,** d. 1730; **Charles Fitz-Charles, Earl of Plymouth,** 1681. Besides these, **William Bentinck, Earl of Portland,** d. 1709, the faithful friend of William III., whom he accompanied to England from Holland, and his descendants; also the third **Duke of Schomberg,** d. 1719, who rose to the rank of general in the English army, like his father, who was killed at the Battle of the Boyne, 1690. The remains of the famous **Duke of Marlborough** were interred in this vault with much solemnity August 9, 1722; they were removed to the chapel at Blenheim twenty-four years afterwards.

In the north-eastern chapel is the incongruous monument of **John Sheffield, Duke of Buckinghamshire,** b. 1648, d. 1721, son of Lord Mulgrave, early distinguished for his political and military services under Charles II. and James II. He took the oath of allegiance to William and Mary, by whom he was created Marquis of Normandy and Duke of Buckinghamshire successively. He ended his days in political disgrace in consequence of having plotted for the return of the Stuarts in the reign of Queen Anne, whose suitor he had been in her youth. Sheffield is also remembered as a man of letters, the friend of Pope and Dryden, to whom he erected monuments in Poets' Corner. His own productions earned him a place in Johnson's "Lives of the Poets," where, however, he is spoken of as "a writer that sometimes glimmers but rarely shines." He built Buckingham House for himself on the site of the present Palace in St. James's Park. Pope wrote an epitaph for him which was never inscribed on the monument; the concluding lines of the Latin one by himself are striking—the following is a contemporary translation of them: "I lived doubtful but not dissolute; I died unresolved, not unresigned. Ignorance and error are incident to human nature; I trust in an Almighty and All-good God. Oh thou Being of Beings, have compassion on me!"

The monument was erected by his widow, who is also buried here, the fantastic **Catherine, Duchess of Buckinghamshire,*** d. 1743, illegitimate daughter of James II. by Catherine Sedley. She always insisted on being treated with Royal state, and on the anniversary of the "martyrdom of her grandfather, Charles I., received Lord Hervey in the great drawing-room of Buckingham House, seated in a chair of state, attended by her women in like weeds in memory of the Royal martyr."† She settled every detail for her own funeral ceremony, and quarrelled with Pope over the epitaph which she wrote and he corrected, but which was not inscribed. Her ladies were made to promise that if she should become insensible at the last they would stand up in her presence till she was actually dead. The figure of the Duke on the monument is represented in Roman armour, that of the Duchess in the ordinary costume of her time, are by *Scheemakers*; the allegorical figures by *Delvaux sculpt.*

With the above are buried their five children, four of whom Time is represented as bearing away. The fifth, **Edmund,** second and last **Duke of Buckinghamshire,** d. 1735, in Rome, aged nineteen.‡

In the same chapel lies **Anne of Denmark,** b. 1574, d. 1619, Queen of James I., the daughter of Frederick II., King of Denmark and Norway. She died at Hampton Court, declaring herself "free from Popery."

A mediæval pulpit from which Cranmer is said to have preached has been placed here. It is shaped like an inverted sugar loaf, the canopy recently discovered in the Triforium is to be replaced.

The next chapel is filled by the huge tomb of **George Villiers, Duke of Buckingham,** b. 1592. d. 1628, the powerful favourite of James I. and Charles I., fourth son of Sir George Villiers, a Leicestershire squire (see page 52). Clarendon says of his rapid rise to power, "his ascent was so quick that it seemed rather a flight than a growth. . . . And as if he had been born a favourite, he was supreme the first month he came to Court." The effects of his rash and disastrous counsels soon made him as increasingly unpopular with the nation as he was dear to the King. He was assassinated (August 23rd, 1628) at Portsmouth on the eve of leading an expedition for the relief of La Rochelle, by a discontented soldier named John Felton, who believed "he should do God good service if he killed the Duke." Charles I. buried his friend in the chapel hitherto reserved for those of royal descent, but the funeral was performed with

* Clarendon's "History of the Rebellion."

* See her wax effigy, page 79. † Walpole's "Reminiscences."
‡ See his wax effigy, page 79.

little ceremony for fear of a popular uproar. The monument, by *Le Sœur*,* was erected by the **Duchess**, d. 1643, Lady Katherine Manners, daughter of the Earl of Rutland, who afterwards married the Marquis of Antrim. The small statues, by *Nicholas Stone*, represent their children, some of whom were buried in their father's vault, including the youngest, **Lord Francis Villiers**, b. 1629, d. 1648, a posthumous child, "a youth of rare beauty and comeliness of person," killed in a skirmish with the Parliamentary forces near Kingston-on-Thames. **George Villiers**, b. 1628, d. 1687, the only surviving son, succeeded his father, as second Duke of Buckingham, and left no heir; he was pilloried by Dryden† as "Zimri" in "Absalom and Achitophel."

North Aisle.

[SMALL DOOR ON THE LEFT.]

The small enclosure to the left on entering erroneously called "the Oratory," was probably used as a sacristy or vestry by the additional priests for the services of Henry VII.'s Chapel. A large vault at the head of Queen Elizabeth's tomb contains the coffins of General Monk (see page 61) and his family, together with those of several English noblemen.

The graves of: **Joseph Addison**, d. 1719 (page 43); and **James Craggs**, d. 1721, Addison's successor as Secretary of State (page 22).

Charles Montagu, first **Earl of Halifax**, b. 1661, d. 1715, a distinguished financier and statesman, best remembered as "the second great Mæcenas," the friend of Addison and of the other foremost literary men of his time.

Edward Montagu, first **Earl of Sandwich**, b. 1625, d. 1672, one of the promoters of the Restoration, a naval commander of great courage, blown up with his ship in the fight with the Dutch called the Battle of Sole Bay (see page 27).

Sir George Savile, Marquis of Halifax, b. 1633, d. 1695, "the trimmer," Lord Keeper of the Privy Seal for some time in the reigns of three Kings—Charles II., James II., and William III. "A man of very great and ready wit, full of life, and very pleasant, much turned to satire, but with relation to the public he went backwards and forwards and changed sides so often that in conclusion no one trusted him."‡

We now come to the white marble tomb, erected by James I., of **Queen Elizabeth**,§ born at Greenwich 1533, died at Richmond 1603, crowned 1559 amidst the enthusiastic rejoicings of the people, who were released by Mary's death from long terror and oppression. On "the 14th day of January, the Queene, with great majestie, rode through London to Westminster, against which time the Lord Mayor and citizens of London had furnished the streetes with stately pageants, sumptuous showes and devices; the next day she was crowned by Dr. Ogle thorpe, Bishop of Carlisle," Feckenham, the last Abbot of Westminster, taking part in this ceremony, the last coronation performed in England according to the rites of the Roman Catholic Church. The reign of Queen Elizabeth is one of the most brilliant in English history, and marks an epoch rich in the making of literature at home, while abroad the English seamen carried the banner of the Virgin Queen into countries where the foot of white man had never trod before, thus founding colonies which are now part of the British Empire. Her death was an occasion of universal mourning: "The 28 day of Aprill being her funerall day, at which time the citie of Westminster was surcharged with multitudes of all sorts of people in their streets, houses, windows, leads, and gutters, that came to see the obsequie, and when they beheld her statue or picture lying upon the coffin set forth in Royall robes, having a crown upon the head thereof and a ball and sceptre in either hand, there was such a general sighing, groning, and weeping as the like hath not beene seene or knowne in the memory of man, neither doth any history mention any people, time, or state to make like lamentation for the death of their Sovereign."* The funeral train was composed of sixteen hundred mourners.

The monument is plainer and less sumptuous than that of Mary Queen of Scots; it was finished long before hers, in 1606, and cost less, only £765. The recumbent figure of the Queen is fine, and resembles her later portraits. Her crown has disappeared, as also most of the other accessories. A grate which formerly enclosed the tomb was removed in 1822. The Latin epitaph calls Elizabeth "the mother of this her country, the nurse of Religion and Learning, for perfect skill of very many languages, for glorious endowments as well of mind as of body, a Prince incomparable."† A gold ring, with a sardonyx cameo, upon which is carved a portrait of the Queen, is inserted in the tomb. This ring is traditionally the same which Elizabeth gave the Earl of Essex, and which should have been sent her from him as an appeal for pardon when under sentence of death. The ring through a mischance never reached her and the Earl was executed. *Maximilian Powtrain and John de Critz.*

Under the coffin of Elizabeth rests that of her half-sister **Queen Mary**, b. 1516, d. 1558, the first occupant of this aisle, "interred without any monument or other remembrance,"‡ and with relief rather than regret, except by those of her own opinions who feared for the consequences of her loss to themselves. The stones from the broken altars were piled upon Mary's grave during the whole of her sister's reign. The hearse, upon which lay an effigy of the Queen in her Royal robes, was a very grand one, adorned with wax angels and escutcheons. White, Bishop of Winchester, and Feckenham, Abbot of Westminster, preached funeral sermons upon her in the Abbey; "The best is, the Protestants of that age cared not how many

* Also spelt Sueur.
† See page 37.
‡ Burnet's "History of his own Time."
§ See her wax effigy, page 78.

* Stow's "Chronicle." † Speed's translation. ‡ Sandford.

[*David Weller.*

HENRY III. *Given by Mr. & Mrs. A. Murray Smith.* EDWARD THE CONFESSOR. *Given by Mr. H. Yates Thompson.*

THE TWO HISTORICAL FOUNDERS OF WESTMINSTER ABBEY.

Tapestry woven by Messrs. Morris & Co.

(so it be *funeral*) sermons were preached for her."* At Mary's funeral was performed the last requiem mass said in the Abbey, excepting that in honour of the Emperor Charles V., ordered by Elizabeth a few days later. The last striking words of the Latin inscription include both sisters, "Consorts both in throne and grave, here rest we two sisters, Elizabeth and Mary, in the hope of one resurrection."

At the eastern end of the aisle, often called "The Innocents' Corner," are two small monuments of children of James I. **Princess Sophia,** d. 1606, aged three days, is represented as lying in a cradle, "wherewith vulgar eyes, especially of the weaker sex, are more affected (as level to their cognizance more capable of what is pretty than what is pompous) than with all the magnificent monuments in Westminster."† Her sister, **Princess Mary,** d. 1607, aged two years, reclines on her elbow on a small altar tomb. Of her, King James the Protestant "was wont pleasantly to say that he would not pray to the Virgin Mary, but he would pray for the Virgin Mary, meaning his own daughter."* Maximilian Powtrain, the sculptor of both monuments, received £140 for the "Lady Sophia's" tomb. A small sarcophagus against the east wall contains the bones found at the foot of a staircase in the Tower,† and placed here by order of Charles II. in 1674, in the belief that they were those of **Edward V.** and his brother **Richard, Duke of York,** supposed to have been murdered by their uncle, Richard III., in 1483. Edward V. may be called the child of Westminster, having been born in the Deanery, where his mother, Elizabeth Woodville, took refuge in 1470.

Against the South wall are three Morris tapestries. These represent: St. Edward the Confessor giving his ring to: St. John the Evangelist, in the garb of a pilgrim, the gift of Mr. H. Yates Thompson; and Henry III., given by Mr. and Mrs. A. Murray Smith. The figures of the two Kings are copied from the painted portraits on the North and South of Sedilia (p. 49).

THE NORTH AMBULATORY. [*See Plan, p. 50.*

AT the foot of the steps leading to Henry VII.'s Chapel: **Edward Hyde, Earl of Clarendon,** b. 1609, d. December 9, 1674, the famous historian of the Civil Wars and Restoration. For two hundred years he lay beneath a nameless stone, till, in 1867, the present inscription was cut. Clarendon was created Lord Chancellor by Charles I., at Bruges, 1658, and scarcely ten years after was removed from his post, impeached, and banished. He died in exile at Rouen, and his body was brought over to England and buried, January 4, 1675, in the Abbey, where twenty of his relatives and descendants, among them his royal granddaughters, Queen Mary and Queen Anne, now lie. His mother, Mrs. Hyde (d. 1661), and his mother-in-law, Lady Aylesbury (d. 1661), her daughter Frances, his second wife (1667), and three young sons are buried in this vault.

William Pulteney, Earl of Bath, b. 1684, d. 1764, popularly called "Patriot Pulteney," was an orator and statesman of considerable note. For many years a staunch Whig, in 1721 he quarrelled with his party, and went over to the Opposition. After his elevation to the peerage his political career practically ceased, and, in Pope's words, he "foams a Patriot to subside a Peer." Buried in the Islip Chapel. The funeral took place at night, and, as often happened on the occasions of any ceremonial in the Abbey, the mob outside broke into the building, and, mixing with the mourners, a scene of indescribable confusion ensued. In the tumult the wooden canopy over Edward I.'s tomb was destroyed, for some of the gentlemen took their stand upon the top of the steps leading into the Confessor's Shrine, and defended themselves against the pressure of the crowd with their drawn swords and the broken rafters. *Wilton sculpt.*

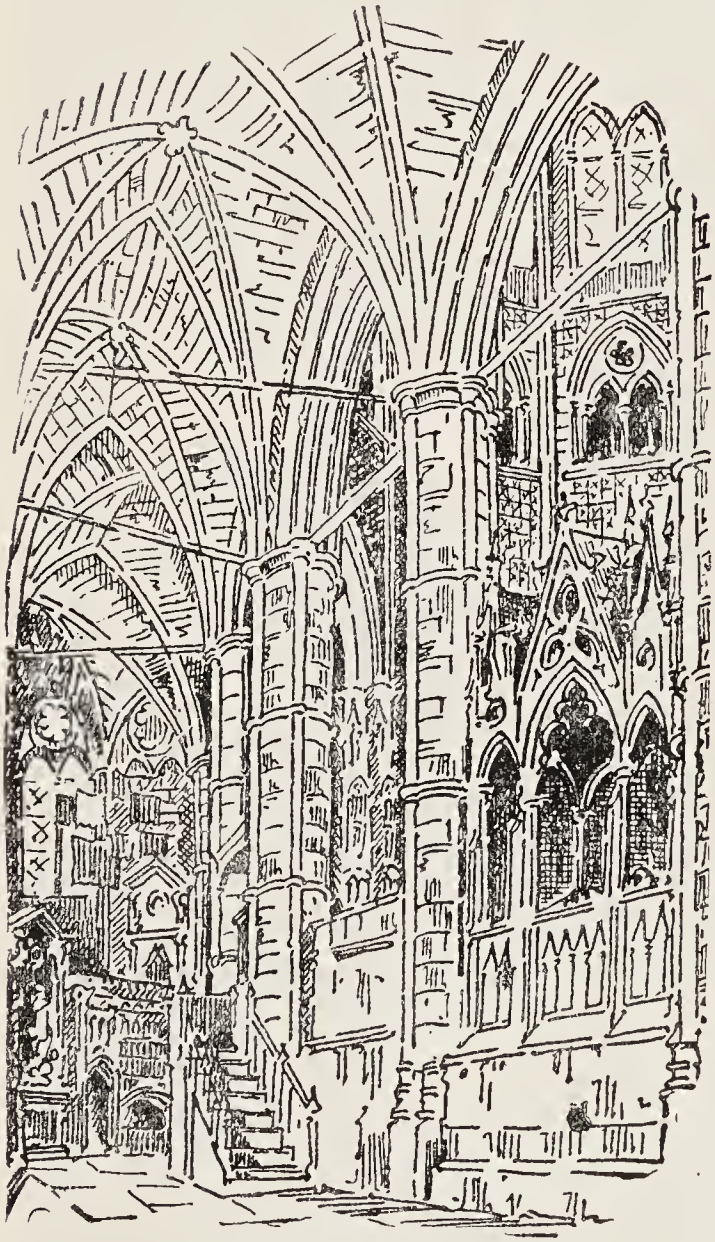
Rear-Admiral Holmes, d. 1761, commander-in-chief of the fleet at Jamaica. One of the last monuments in the Abbey in which an English seaman was dressed as a Roman soldier. *Wilton sculpt.*

Sir John Windsore, d. 1414, nephew to William of Windsore, who was a famous man in the reign of Edward III., and Lord Lieutenant‡ of Ireland. "He had been a soldier in his youth, and was a great commander in the wars in Ireland, and the battle of Shrewsbury with Henry IV., but, repenting him of his bloodshed, finished his life in piety."‡ All that remains of the ancient gravestone is a brass plate with a curious Latin rhyming inscription. The body of **John Pym,** the celebrated leader of the popular party in the Long Parliament, was laid with great pomp and ceremony under Sir John Windsore's gravestone, December 15, 1643, both Houses of Parliament following him to the grave. The Royalists nicknamed him "King Pym," for "he seemed to all men to have the greatest influence upon the House of Commons of any man, and in truth I think he was at that time (1640), and some months after, the most popular man, and the most able to do hurt, that hath lived in any time."§ Pym's body was disinterred in 1661, and flung, with those of the other Parliamentary magnates, into a pit outside the Abbey walls.

* Fuller's "Church History." † Fuller's "Worthies."

* Fuller's "Worthies."
† The "Bloody Tower," where the princes were imprisoned, has been re-opened to the public.
‡ Dart II. 18. Clarendon IV. 438.

Close by rested, till it shared the same fate, the body of **William Strode,** d. 1645, the "Parliament Driver," one of the five members demanded by Charles I. when he made his memorable entry into the House of Commons with an armed force in 1642.



THE NORTH AMBULATORY.

Brian Duppa, b. 1588, d. 1662, Dean of Christ Church, Oxford, successively Bishop of Chichester, Salisbury, and Winchester, and tutor to Charles II. "He was ev'ry way qualified for the tuition of the Prince and for the conservation of the distress'd King, who when prisoner at Carisbrooke Castle was much reliev'd by that divine's conversation, and whose exemplary conduct had rais'd such reverence for him in his Royal Highness Charles II. that the day before his death that Prince came to Richmond, and at the bedside asked his blessing on his bended knees. He was a considerable benefactor to Christ Church College, and that of All Souls, in Oxford, founded a hospital at Greenwich, where he was born, with this inscription over the door:— 'A poore Bishop vow'd this House, but a great and wealthy one built it.'"* The Latin inscription records his love for Richmond, where he lay concealed in "the troublesome times, and afterwards breathed forth his pious soul." Buried close by. *Burman sculpt.*

John Theophilus Beresford, d. 1812, a gallant young lieutenant in the 10th Foot, who was mortally wounded by the explosion of a powder magazine during Wellington's famous siege and capture of Ciudad Rodrigo. Buried at Almeida.

Earl Ligonier, d. 1770, aged ninety-two, a French refugee, who served as a soldier of fortune under Marlborough, and fought at the battle of Blenheim. He afterwards became one of Anne's generals, and wound up a long military career at the lost battle of Val (1747), where he checked the advance of the French, but was taken prisoner and led before Louis XV., who complimented him on his brilliant charge. He afterwards became General of the Ordnance, and lived till the middle of George III.'s reign. Medallion heads of the four British Sovereigns whom he served and the names of the chief battles in which he took part are on the monument. He put up a tablet in the Cloisters to his brother Francis (1746), who sacrificed his life at Falkirk Muir, when he left his sick bed to rally Hawley's dragoons, and died of pleurisy afterwards. *Moore sculpt.*

General James Wolfe, d. 1759. He entered the army when only fourteen, and, after a brilliant career, was killed at the early age of thirty-three. His last and greatest exploit, the capture of Quebec, the capital of French Canada, established the English ascendency in that province. At the head of his troops he scaled the Heights of Abraham, above Quebec, and fell, mortally wounded, in the moment of victory as he was cheering on his men. He was carried behind the ranks. "Yet fast as life ebbed out, his whole anxiety centred on the fortune of the day. He begged to be borne nearer to the action, but his sight being dimmed by the approach of death, he entreated to be told what they who supported him saw. He was answered that the enemy gave ground. He eagerly repeated the question, heard the enemy was totally routed, cried: 'I am satisfied,' and expired." Buried at Greenwich. This colossal monument, erected by the King and Parliament, in 1772, at the cost of £3,000, was *Joseph Wilton's* first public work. Esteney and Harpedon's tombs were moved to make way for it, and a worse sacrilege was contemplated, but fortunately not carried out.† The group is a fanciful representation of Wolfe's death; on the bronze bas-relief, by *Capizzoldi*, is the scene of the landing of the British troops, and their ascent of the Heights

* Dart, II. 10.

† See page 48.

of Abraham. During the Great War (1914-1918) a number of Canadian regiments deposited their Colours in the keeping of the Dean and Chapter, and they were arranged in a picturesque group upon Wolfe's monument. After the Peace was signed, the different regiments fetched their colours, but the Canadian Government ordered two flags to be placed on the monument as a perpetual reminder of Canada's help to the Mother Country in her need.

Sir John Harpedon, d. 1458, fifth and last husband of the celebrated Kentish heiress Joan de la Pole, Lady Cobham. Her fourth husband was Sir John Oldcastle, called the "Good Lord Cobham," who was executed for high treason in 1417. Lady Cobham died in 1434, and lies in Cobham Church, Kent, Harpedon surviving her twenty-four years. This tomb was once raised four feet from the floor, and formed, with Esteney's, part of the screen of St. John's Chapel, removed to make way for Wolfe's monument. The brass represents a knight armed cap-à-pie ; his feet rest on a lion, the emblem of courage, his head on a helmet, its crest a hind's head issuing from a crown.

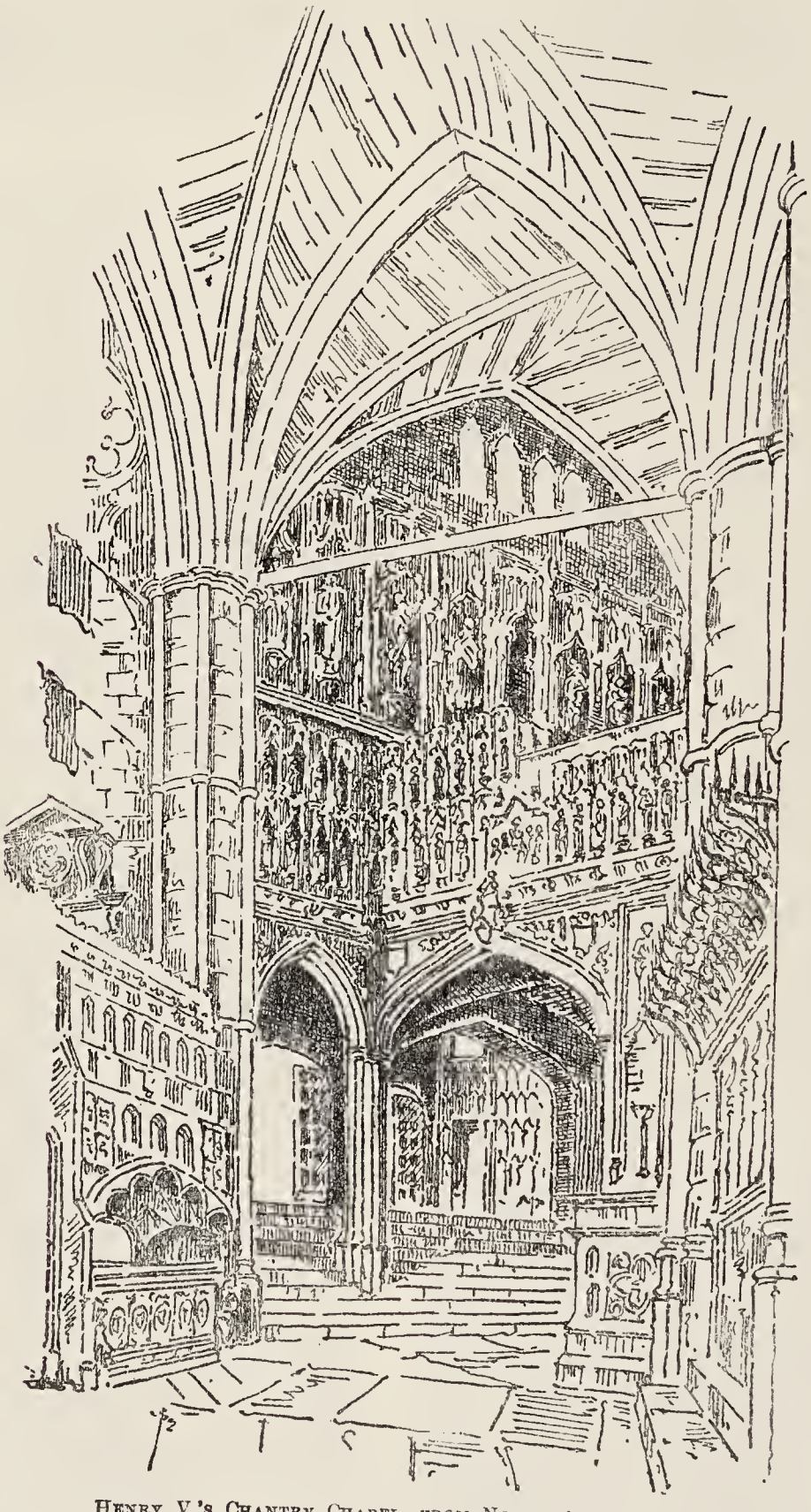
John Estney, d. 1498, Abbot of Westminster from 1474 till his death. He was Millyng's successor, and like him had the guardianship of Elizabeth Woodville, when she took sanctuary for the second time (1483). "During the Queen's stay here this church and monastery was enclos'd like a camp, and strictly guarded by soldiers, . . . and none were suffer'd to go in or out without special permission, for fear the Princesses should convey themselves over the sea, and baulk Richard the III.'s designs."* The obligation for each new Abbot to go to Rome to be confirmed by the Pope was remitted in Estney's time. Estney was Caxton's† patron, and the first book printed in England was executed in the Almonry, where the press was set up in 1477 ; several of Caxton's early books have "In the Abbey of Westminster" printed on the title page. Estney continued his predecessor's work on the building of the Church, the nave was completely roofed, the vaulting of the west end, all but three bays, was completed and the great window set up : "The Abbot seems to have been much set on the work, for he kept it always in his own direction, which before Millyng's time had been committed to the care of some one of the monks."‡ As we have seen, Estney's screen was destroyed and his tomb moved and mutilated, in the eighteenth century. The brass effigy is probably a portrait, and represents an abbot in "mass habits" under a triple-headed canopy, one hand raised in blessing, the other holding the crozier. A label proceeds from the mouth with the words : "Exultabo in Deo Jhu Meo." The tomb was once surrounded by an iron railing ; it also had a canopy, through the arch of which St. John's altar could be seen. It has been twice opened, in 1706 and again in 1772, when the Abbot's body was found entire, "lying in a chest quilted with yellow satin, he had on a gown of crimson silk girded to him with a black girdle ; on his legs were white silk stockings, and on his face, which was black, a clean napkin doubled up and laid cornerwise" (Dart).

In the floor are two slabs, once containing ancient brasses. Two monks of the Abbey—**Thomas Brown** and **Humphrey Roberts,** d. 1508—lie beneath one. The other was originally raised on a grey marble tomb, but is now only a bare stone sunk in the floor. Beneath it lies **Sir Thomas Parry,** d. 1560, Treasurer of the Household and Master of the Courts of Wards and Liveries to Queen Elizabeth.

Five gallant naval officers, all killed in the bloody but victorious engagement with the Dutch off Lowestoft, June 3, 1665 (page 54), are buried here. Three were sea captains : **James Ley,** third **Earl of Marlborough ; Viscount Muskerry ;** and the **Earl of Falmouth,** created a peer at the Restoration for his services to the Royal Family. Also his younger brother, **Admiral Sir Wm. Berkeley,** aged only twenty-seven, to whose remains the Dutch paid a rare tribute. They carried his body on his own ship, the *Swiftsure*, to Holland, embalmed it, and placed it in the cathedral at The Hague, whence it was sent, by desire of the family, for interment in the Abbey. The fifth, **Sir Edward Broughton,** survived three weeks, and died at his own house here. Imprisoned in the Gatehouse during the Commonwealth, he had married the gatekeeper's widow and succeeded to this post.

Three French Protestant ladies are buried in the same vault in this ambulatory. **Mme. Hervart,** d. 1697, widow of a French banker, who patriotically placed his funds at the disposal of Louis XIII., and thus enabled him successfully to repulse the invasion of Alsace ; her daughter, **Esther, Lady de Gouvernet,** d. 1722, aged 86, widow of a distinguished French Protestant, the Marquis de la Tour de Gouvernet, and her granddaughter **Esther, Lady Eland,** d. 1694, aged 28, widow of Lord Eland, eldest son of the Marquis of Halifax. After Hervart's decease, his vast estates were confiscated, on the revocation of the Edict of Nantes, and his widow took refuge in England with her son and daughter, both of whom were afterwards naturalised. The son became Ambassador at Geneva under William III. Lady de Gouvernet lived for thirty years in the same house in St. James's Square, and was a well-known figure in English society. In 1704 she put up a mural monument by the French sculptor *Nadaud* in memory of her daughter Lady Eland, which used to stand near the vault against Queen Eleanor's tomb. In the 19th century the monument was divided, the inscription only placed above the door inside St. John the Baptist's Chapel, and the sculptured figure of Lady Eland hidden away. This interesting specimen of eighteenth-century French sculpture has been re-united to the marble base, and is in the Undercroft.

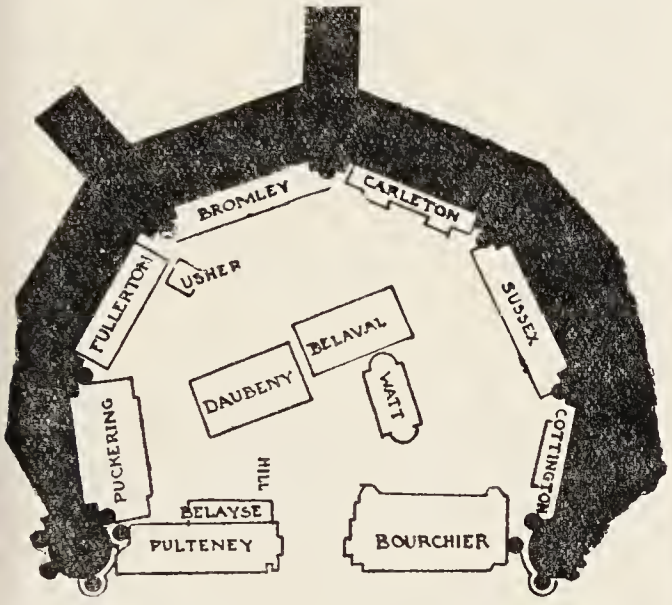
* Dart II. 34. † See also page 61. ‡ Widmore, 118.



HENRY V.'S CHANTRY CHAPEL, FROM NORTH AMBULATORY.

Chapel of St. Paul.

This, the first of the northern Chapels, corresponds to St. Nicholas, the last on the south side; the place of the altar is again taken by a lady's tomb (the Countess of Sussex), and the beautiful wall arcading destroyed and hidden by monuments. The screen has completely



lost its original character, the eastern half forming part of Robsert's tomb, while the western was destroyed to make way for Pulteney's* monument. Dedicated to St. Paul it contained, among other relics, the cloth in which the saint's head was wrapped after execution, presented by Edward the Confessor. The banners that hang above are those that were carried at the funerals of the ancient Northumbrian family of Delavel, who were buried here, and in the Nave at the end of the eighteenth and the beginning of the nineteenth centuries.

Ludovick Robsart, d. 1431, a native of Hainault, created Lord Bourchier after his marriage with Elizabeth, daughter of Sir Bartholomew Bourchier, who is buried in her husband's tomb. Robsert was made the King's Standard Bearer for his exploits at the battle of Agincourt; and on Henry V.'s marriage with Catherine of Valois was attached to the Queen's personal household. He afterwards became Chamberlain to the young King, Henry VI. The monument forms part of the screen, which is carried over it, and the whole was once richly gilt and painted, the upper part covered with coats-of-arms and mottoes; the text, "Non nobis Dne non nobis sed Nni tuo da gloriam," on the cornice, is still legible, but few traces of the others remain. Tradition, without historical authority, connects Robsert with "Geoffrey Chaucer, our poet, for the crest to his arms is that of Sir Payne Roet of Hainault, father to Chaucer's wife and Catherine Swynford, Duchess of Lancaster."†

* See page 69. † Dart, I. 181.

James Watt, b. 1736, d. 1819, the improver of the steam engine. Buried near Birmingham. The inscription is by Lord Brougham. The statue is by *Chantrey*, and cost £6,000; it was the fifth statue to Watt by the same sculptor in the short space of twenty years. The introduction of such a colossal monument into this little chapel was a work of some difficulty and even danger; the pedestal, divided into three pieces, was dragged in over Robsert's tomb, completely destroying the ancient oaken coffin lid as it passed. The statue was just able to force its way through the door, but the vaulting gave way beneath its weight, disclosing "rows upon rows of gilded coffinns," ad, had not the area been planked over, "workmen and work must inevitably have fallen in and joined the dead in the chamber of death."*

Francis, Lord Cottington, of Hanworth, b. 1578, d. 1652. He was twice Ambassador to Spain. His career there began as a young man, when he was sent by Robert Cecil as English agent, and he accompanied "Baby Charles" and "Steenie," as the Prince's secretary, to Madrid on their famous journey to negotiate the Spanish match. By using all his influence with James I. against the project he incurred Buckingham's enmity;† he was disgraced at Court, and was not restored to favour till after the Duke's murder. He openly opposed Laud at the Council, but retained the confidence of the King, and was made Lord Treasurer at Oxford, where he joined him on the outbreak of the Civil War, 1643. For his faithful adherence to the Royalist cause he was ruined and obliged to fly abroad, where he soon joined Prince Charles, and was sent by him as Ambassador to Madrid, 1649, in company with Hyde (afterwards Lord Clarendon). His mission was a failure, his enemies procured his fall, and he finally returned to Spain, and died at Valladolid, having become a Roman Catholic for the second time. "He raised himself by his natural strength, without any artificial advantage; having his parts above his learning, his experience above his parts, his industry above his experience, and (some will say) his success above all."‡ A "very wise man," whose greatest fault was that he could dissemble and make men believe that he loved them very well when he cared not for them. . . . He was heartily weary of the world, and no man was more ready to die, which is an argument that he had peace of conscience. He left behind him a greater esteem of his parts than love for his person."§ His remains were brought to England in 1678‖ by his nephew, who raised this monument, which is of black and white marble, in severe Renaissance style, by *Fanelli*, a one-eyed Florentine sculptor. The upper part, to his wife **Lady Anne** (d. 1634), was put up by Lord Cottington himself; the bust is metal. enclosed in a metal wreath, the sculptor *Hubert le Sœur*,** a pupil of John of Bologna.

* Cunningham's "Handbook," 24. † Clarendon, I. 30, 58.
‡ Fuller's "Worthies," III. 329. § Clarendon, VI. 405–7.
‖ According to the Abbey register: 1679 on inscription.
** The sculptor of the equestrian statue of Charles I. at Charing Cross, which was put up about the same time as Lady Cottington's bust.

Frances Sidney, Countess of Sussex, d. 1589, aunt to Sir Philip Sidney; wife of Thomas Ratcliffe, Earl of Sussex and Lord Deputy of Ireland, who was Leicester's rival in Elizabeth's favour. She founded the College of Sidney Sussex, Cambridge, which restored her monument in the nineteenth century. "A woeman whyle she lyved adorned with many and most rare gifts both of mynde and bodye, towards God truly and zelously religious, to her frends and kinesfoulke most liberal, to the poore prisoners, to the Ministers of the Worde of God, alwaies most charitable." This monument takes the place of St. Paul's altar; it is late Renaissance, with rich details, and composed of different kinds of marble; the effigy is a good specimen of Elizabethan costume. *Rudolf Symors*, the architect of the college, may also have designed the tomb.

Dudley Carleton, b. 1573, d. 1632, created Viscount Dorchester and Secretary of State by Charles I. He was the last English Deputy who sat on the States-General of the Netherlands (1615 to 1626)—a privilege the English Crown had possessed from the middle of Elizabeth's reign. He seems to have understood very well all that related to foreign affairs, "but was utterly unacquainted with the government, laws, and customs of his own country, and the nature of the people."* Carleton and his first wife **Anne Gerrard** (d. 1627) are buried here in the same grave. The present monument was erected about 1635. *Nicholas Stone,† the sculptor*, says he received £200 in money for it, and also "an old monument that stood in the same place sett up for his lady some eight years before."‡

Sir Giles, d. 1508, and **Lady Elizabeth Daubeney,** d. 1500 (who survived her husband), Lord Lieutenant of Calais, Lord Chamberlain "unto the noble King Henrie the Seventh," as stated in a Latin inscription which Camden gives and translates, but of which all trace has now disappeared. He was raised to the Peerage in 1486 in recognition of his services during Henry VII.'s exile. An altar tomb of Purbeck marble surmounted by alabaster effigies. The costumes are a good illustration of the dress of the period. The knight is in plate armour, and wears the full insignia of the Garter; on the soles of his shoes are little crouching figures of friars with rosaries in their hands. The whole tomb was restored in 1889, and a modern iron grille replaces the ancient one, which had long disappeared.

Sir Thomas Bromley, b. 1530, d. 1587, succeeded Sir Nicholas Bacon as Lord Keeper. He presided at the trial and sentence of Mary Queen of Scots, and never got over the responsibility, but died two months after the execution. Dart gives and translates the Latin inscription, which is now illegible: ". . . When he had for 8 years delivered Equity with singular Integrity and Temper of Mind, being snatch'd hastily away to the grief of all good men, was here buried." His son erected the monument, which is of Lydian marble and alabaster. The effigy represents the Chancellor in his robes; in front kneel his eight children; at the back is the official purse, supported by winged boys; above in the spandrels are the figures of Fame and Immortality, bearing trumpets.

Sir James Fullerton, d. 1631, First Gentleman of the Bedchamber to Charles I. "A firme Pillar to ye Common Wealth; a faithful Patron to ye Catholiq Church; a faire Patterne to ye British Court; he lived to ye Welfare of his Country, to ye honour of his Prince, to ye Glory of his God. He died Fuller of Faith then of Feares; Fuller of Resoluc'on then of Paienes; Fuller of Honour then of Dayes." Buried in the Ambulatory. Lady Magdalen's effigy is here, but there is no record of her burial in the registers, and the space for her inscription on the monument is left vacant. The effigies are of alabaster, recumbent on a marble altar tomb. Fastened to the lady's girdle is a miniature of her husband.

Close to the tomb of Fullerton, his schoolmaster in Dublin, lies the Irish Archbishop, **James Ussher,** b. 1581, d. 1656. He lived at Westminster during the troubles in Ireland, and for a time, while Dean Williams was in the Tower, had the use of the Deanery. Ussher was honoured by both parties. He attended Charles I. at Oxford, and later on won his way into Cromwell's favour. He was buried here by the Protector's orders, and at his expense. Ussher's funeral was the only occasion on which the Liturgical service was read in the Abbey during the Commonwealth. The inscribed stone was laid above his grave by desire of Dr. Salmon, then Provost of Trinity College, Dublin, in 1905; the inscription is mainly from the pen of Dr. Gwynn, who was Regius Professor of Divinity at that time.

Sir John Puckering, b. 1544, d. 1596, a parliamentary lawyer, twice Speaker of the House of Commons; he took an active part in Mary Stuart's trial, and prosecuted the secretary Davison. Puckering succeeded Sir Christopher Hatton as Keeper of the Great Seal. The Latin inscriptions and mottoes are almost illegible. Dart translates the Latin verse thus:—

> The Public Care and Laws engag'd my breast,
> To live was toilsome but to die is rest,
> Wealth, Maces, Guards, Crowns, Titles, Things that fade,
> The Prey of Time, and sable Death were made.

A rich Renaissance tomb of different kinds of marble. Erected by Puckering's widow, who added her own statue. The effigies and the children's statues are alabaster. Above are figures of a Purse and a Mace Bearer, in costumes of the period.*

Sir Henry Belasyse, of Brancepeth, d. 1717, who traced his descent from Belasius, one of William the Conqueror's generals. He was himself Lieutenant-General of William III.'s forces in Flanders. Buried in this Chapel. *Scheemakers sculpt.*

* Clarendon, I. 114.
† Nicholas Stone died 1647.
‡ Walpole's "Anecdotes of Painting."

* Notice behind Puckering's tomb (from the Ambulatory) remains of the ancient wall arcading, with a small figure of St. Anne.

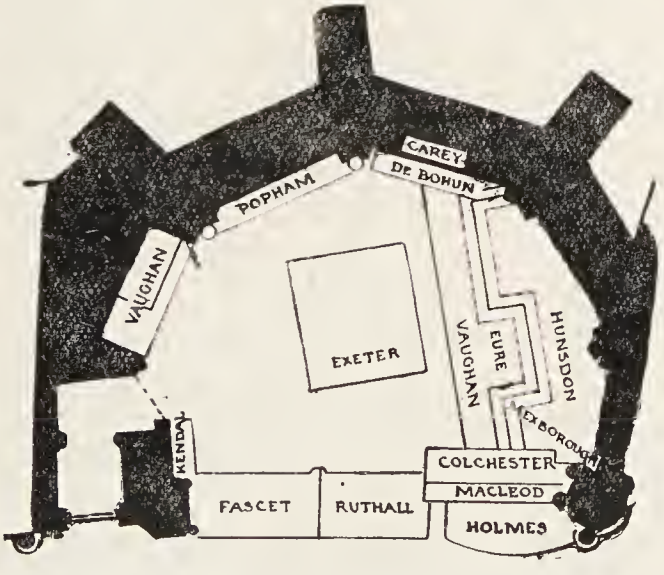
Sir Rowland Hill, b. 1795, d. 1879, the originator of penny postage. *Bust by Keyworth, jun.*

Chapel of St. Erasmus.

The present approach to St. John's Chapel is through the little passage called the Chapel of St. Erasmus. This tiny chapel was fitted up in the reign of Richard II., the remains of whose badge, the White Hart, once painted on the wall, are still faintly visible, to contain the image of a saint, probably the precious figure of the Virgin presented by Aymer de Valence's wife. The bracket which supported the image still exists, and in the roof above is the hole through which was suspended a chain with a lamp. Upon one of the bosses is carved the Assumption of the Virgin. This confirms the opinion that here was the Chapel of St. Mary the Little, so called to distinguish it from the Chapel of Our Lady at the east end of the church. When Henry VII. pulled down the old Lady Chapel, about 1502, a chantry chapel, dedicated to St. Erasmus, was also destroyed, and the saint's altar may have been removed here, before it was placed in Abbot Islip's new chapel close by, which Weever speaks of as the Chapel of St. Erasmus. The words: "Sanctus Erasmus," painted in Islip's time, with his name and rebus beneath the niche above the sixteenth-century doorway, probably referred to the saint's image, removed here by his care from the old Lady Chapel. Now that the paint and carvings on the bosses has been rescued from the dirt, which obscured the colouring for so many centuries, it is possible to realize the beauty of this little Chapel, the carvings outside the Islip Chapel have also been cleaned.

St. John the Baptist's Chapel.

A wooden screen with a doorway in the centre originally divided this Chapel from the



Ambulatory until it was displaced by the stone tombs, first of Fascet, then, in 1514, of Ruthall, when the new passage-way through the little chapel above mentioned was made. The aumbries, where the sacramental plate was kept, still remain in the north-east wall, but Lord Hunsdon's monument takes the place of the altar, and only an elevation in the pavement marks the altar step.

George Fascet, Abbot of Westminster for only two years, 1498, till his death in retirement about 1500. A perpendicular altar tomb and canopy of freestone with a Purbeck slab; grated with iron on the Ambulatory side; in the panels at the sides are the arms of Fascet and of the Abbey; on the fricze, his name in a cipher. The effigy has long disappeared, but in its place is a stone coffin, which is said to be that of Millyng, as it has the Hereford badge, a cross fleury upon it.

Thomas Millyng, d. 1492, Abbot from 1469 to 1474. In Millyng's time Elizabeth Woodville first took sanctuary, and her eldest son, Edward V., was born and baptised in the Abbot's house, with no ceremonial service, like "any poure man's child," the Abbot and Prior standing as godfathers.* In 1468, when Prior, Millyng had started a continuation of the nave, the work on which had ceased under Henry VI., he now roofed in another bay of the nave with the money, £580, which the grateful king, Edward IV., his queen and the young prince gave him. Edward rewarded Millyng for his protection of the Queen with the Bishopric of Hereford in 1474. He died at Hereford and was buried in the centre of the chapel.

Thomas Ruthall, d. 1523, Bishop of Durham, private secretary to Henry VII., made a Privy Councillor by Henry VIII. Died at his house in Durham-place, Strand, of grief, caused by his having sent an inventory of his own wealth, which amounted to one hundred thousand pounds, instead of a volume of State papers, to Henry VIII. Wolsey discovered the mistake, but, having a grudge against the Bishop, gave the book to the King with the remark that "he knew now where a man of money was in case he needed it." Shakespeare uses this incident in the play of "Henry VIII.," but applies it to Wolsey. Ruthall had made good use of his wealth, helping to build the great bridge at Newcastle-on-Tyne, and "intended many more benefactions had not death surprised him." "Some years after," says Anthony Wood, "was a fair tomb built over his grave, with his statue mitred and crested, and a small inscription on it, but false (1542) as to the year of his death." The tomb and effigy are of freestone, much decayed; only a few fragments, set up at the head of the tomb and beneath Vaughan's arch, remain of the canopy.

William de Colchester, d. 1420,† succeeded Litlyngton as Abbot of Westminster in 1387. The work on the rebuilding of the Nave, which had commenced under his predecessor, continued to progress during Colchester's abbacy, with the help of gifts of money from Richard II., and from Henry V. who was a generous benefactor. The Abbot was concerned in a plot to restore Richard II., and committed to the Tower for a short period after the accession of Henry IV. But the chroniclers' story‡ that he was so distressed by

* Page 97. † Date on monument, 1394, incorrect.
‡ Hall and Holinshed and a French Chronicle.

the discovery of the conspiracy that he fell "into a sudden palsic, and shortly afterwards ended his life" (1400), is untrue although Shakespeare followed the legend :—

> The Grand Conspirator, Abbot of Westminster,
> With clog of conscience and sour melancholy
> Hath yielded up his body to the grave.*

Colchester was restored to the favour of Henry V. and was sent on various important embassies during his reign, notably to the Council of Constance in 1414.

An altar tomb and portrait effigy of freestone, the canopy of which has long disappeared; the whole has been painted and renovation has lately restored the brilliant colours of such paint as remains; the vestments were very rich, the gloves and mitre ornamented with jewellery.

CHAPEL OF ST. ERASMUS, forming the entrance to St. John's Chapel.

Above is a tablet to the gallant young officer **Lieut-Colonel Macleod**, who fell at the siege of Badajos, 1812. *Nollekens sculpt.*

* "Richard II." Act V., Sc. 4.

Henry Carey, Baron of Hunsdon, b. 1524. d. 1596, cousin and Lord Chamberlain to Queen Elizabeth. He was Governor of Berwick and suppressed the Northern rebellion in 1570; during the alarm of the Spanish Armada he had charge of a bodyguard enrolled expressly to guard the Queen. He was "a fast man to his prince and firme to his friends and servants . . . of an honest stout heart, and such a one that upon occasion would have fought for his prince and country, for he had the charge of the Queene's person both in the Court and in the camp at Tilbury,"* and "a valiant man and lover of men of their hands; very choleric, but not malicious." It is said that the old man's last illness was caused by the delay of his long-expected promotion to the earldom of Wiltshire. "When he lay on his deathbed the Queen gave him a gracious visit, causing his patent for the said earldom to be drawn, his robes to be made, and both to be laid down upon his bed; but this lord (who could dissemble neither well or sick), 'Madam,' said he, 'seeing you counted me not worthy of this honour whilst I was living, I count myself unworthy of it now I am dying.'"† The monument was erected by his son against the east wall, where the altar stood, and is 36 ft. high, the highest in the Abbey. It is made of marble and alabaster, gilt and painted; the decorations are Italian in design, but the name of the artist is unknown. The soffit of the arch is, as in Elizabeth's tomb, panelled with Tudor roses; in the centre is the Cary coat of arms, on the top their badge, a swan. Buried in Hunsdon's vault lie **Lady Eure** (d. 1618), to whom Spenser dedicated his "Mother Hubbard's Tale"; and **Lady Alice Vaughan** (d. 1689) (daughter of John Egerton, Earl of Bridgewater), an incident in whose early life led to the production of Milton's "Comus."

Against the wall is the small tomb of **Hugh** and **Mary de Bohun,** d. 1305, children of Humphrey de Bohun, Earl of Hereford and Constable of England, by Elizabeth, fourth daughter of Edward I. This tomb was removed from St. Nicholas's Chapel. In Camden's time it was the first on the left on entering St. John's Chapel, and was probably placed in its present position when the Earl of Exeter's monument took its place upon the floor (1608). The material is grey Purbeck marble, once coloured; round the sides runs a trefoiled arcade; there is no other tomb like this in the Abbey, but it resembles Archbishop Theobald's in Canterbury Cathedral.

Thomas Carey, d. 1649, son of the second Earl of Monmouth. He was Gentleman of the Bedchamber to Charles I., and is said to have died of grief at his master's fate; the only mention of Charles I.'s execution in the Abbey is on this tablet. He lies in Lord Hunsdon's vault.

Colonel Edward Popham, d. 1651, and **Anne,** his wife. "A principal officer of the Parliament in their fleets at sea, and of a passionate and virulent temper, of the Independent party."‡ He was buried in Henry VII.'s Chapel, on the

* Naunton's "Court of Queen Elizabeth."
† Fuller's "Worthies," II. 47, 49.
‡ Clarendon, Vol. V. 68.

evening of the day (October 24) of thanksgiving for the Royalist defeat at Worcester (September 3), and Cromwell and many of the members attended his funeral. His body was disinterred at the Restoration; but, instead of being flung into the pit with the rest, his friends were allowed to carry it away; and the monument was suffered to remain, on condition that the inscription was erased. Keepe says that by the intervention of Anne Popham's relations the Carrs, "who had eminently served his Majesty, the stone was only turned whereon the inscription was insculpt;" but this story has no historical authority.

Sir Thomas Vaughan, d. 1483, the first layman buried in this, the "Abbot's Chapel." Private treasurer to Edward IV., who created him Chamberlain to his son Edward V., as stated in a Latin inscription in brass letters round the verge of the tomb, little of which now remains, Vaughan was beheaded soon after Edward IV.'s death, by order of the Duke of Gloucester, at Pontefract Castle. Shakespeare mentions his arrest and violent death without a trial, in the play of "Richard III." The tomb has evidently been removed from some other place, but nothing authentic is known either of its original position or of the date when it was placed here. Over it is an "ugly four-centred arch made at the expense of the thirteenth-century arcade."* The tomb is of grey Purbeck; on the slab is the brass of a knight in plate armour, his hands joined in prayer; under his head is a helmet, the crest a unicorn's head; the feet and brass shields are gone.

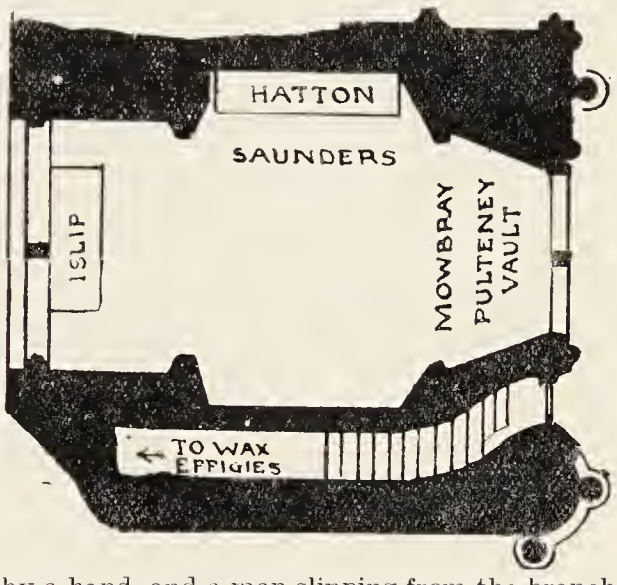
Thomas Cecil, b. 1542, d. 1623, and his first wife, **Dorothy Nevill,** d. 1608, eldest son of Lord Burleigh, created **Earl of Exeter** by James I. He took an active part in the suppression of the Northern rebellion of 1569, and distinguished himself in the Low Countries. Elizabeth made him Governor of Hull as a reward for his services. The inscription erroneously states that his second wife, Frances Brydges, for whose effigy a vacant space was left, is buried here; but she died fifty years after her husband, and lies in Winchester Cathedral. An altar tomb of black and white marble, with recumbent effigies; round the sides are shields of arms enclosed in laurel wreaths.

Robert Devereux, third **Earl of Essex,** b. 1592, d. 1646, son of Elizabeth's unfortunate favourite. "The most popular man in the kingdom, and the darling of swordsmen," he did good service for Charles I., but sided with the popular party in the Long Parliament, and in 1642 became General-in-Chief of the Parliamentarian army. The Independents gave him a magnificent funeral, but that same night "some rude vindictive fellows" broke into the Abbey and mutilated the Earl's hearse, which was standing near the Communion table, defacing Camden's monument in passing. The original intention had been to remove the General's remains to Henry VII.'s Chapel, raising a monument over him; but the enthusiasm of the moment passed away, and his body was left here, and overlooked at the Restoration. Dean Stanley placed the present inscription over the vault.

* Scott's "Gleanings," page 190.

The Islip Chapel and Wax Effigies.

This chapel was fitted up by Abbot Islip as a Jesus Chapel, and his name and rebus—an eye with a slip or branch of a tree grasped



by a hand, and a man slipping from the branch of a tree—"I-slip"—are repeated many times in the elaborate carving both on the frieze and inside the Chapel, and were also painted on the window. Walpole says he saw two panes of glass purloined from Islip's Chapel in the Bishop of Rochester's Palace (1752). It is separated from the Ambulatory by a stone screen, part of which was cut away to form a new doorway when the old door inside the Chapel was walled up. Two Jesus altars, where masses were said for the Abbot's soul, formerly stood here, one in the Chantry Chapel above, and one below. At the back of each was represented the Crucifixion, and they had red and white damask frontals, bearing the Abbot's arms.

The remains of **Islip's** tomb form a table by the window; it was originally in the centre of the Chapel, and consisted of two slabs of black marble, the upper one supported by little brass pilasters, and forming a canopy to the lower one, upon which was an alabaster figure of the Abbot in his vestments. John Islip, "the great builder," was born (June 10, 1464) at Islip, in Oxfordshire, the Confessor's birthplace, whence he took his surname. He was a favourite with two Kings, Henry VII. and Henry VIII., and a Privy Councillor, he was a friend of Cardinal Wolsey, but not involved in Wolsey's disgrace. Under his rule Henry VII.'s famous Chapel was built, the Abbot laying the foundation stone with his own hands (1503). Islip finished the Nave, *i.e.*, he caused the great west window

set up by Estney, to be glazed, and superintended the erection of the western towers as far as the roof, filling the niches outside with statues of "Kings that had been benefactors." He also added the Jericho Parlour and the rooms above it to the "Abbot's Lodgings," and the gallery in the Nave called the "Abbot's Pew." Lastly, he designed a lofty central tower and lantern, with a chime of bells; but the pillars were found too weak to support it, and the design was never carried out. Islip died eight years before the dissolution of the monastery, at his Manor House of Neyte, May 12, 1532, whence his body was brought with much ceremony to his own little chapel; the funeral lasted two days, and was conducted "after a very pompous manner." It is described in the famous Islip Roll, a brief announcing his death—intended to be sent round to the other chief monasteries—which has been restored to the Dean and Chapter by the Society of Antiquaries, to whom it had been lent by Dean Thomas in the eighteenth century. The roll was never completed, probably on account of the Dissolution; it is illustrated by beautiful outline pictures (attributed to Holbein), which represent the Abbot on his deathbed, his hearse standing before the High Altar, and his own Chapel, showing the paintings on the walls, which included a Crucifixion, with a figure of the Abbot praying beneath it; also the Rood above the Reredos of the High Altar.

In a nameless grave lies **Anne Mowbray,** daughter and heiress of the last Duke of Norfolk of that name, who had been married (1477) in childhood to Richard, Duke of York, son of Edward IV., the bridegroom's age being only five years. The place of the eastern altar is covered by the monument of the younger **Sir Christopher Hatton,** d. 1619, created Knight of the Bath by James I., kinsman and heir to the famous Lord Chancellor, whose cumbrous monument in old St. Paul's stood near two humble tablets to Sir Philip Sidney and Sir Francis Walsingham, and occasioned the couplet:—

Philip and Francis have no tombe,
Great Christopher takes all the roome.

Admiral Saunders, d. 1775, without whose co-operation as commander of the fleet, Wolfe could not have captured Quebec, is also buried in this chapel.

A modern flight of wooden stairs, covering the ancient stone steps, leads to the oratory or chantry chapel, where the wax effigies have been collected since the early part of last century. The place of the altar and wall paintings is taken by wainscot presses and by the figures of Chatham and Anne. These effigies are the remnants of an ancient custom: "At the funeral of a great man his 'lively effigy' or representation, dressed to imitate life, was carried before him to the grave. After the burial it was set up in the church under a herse or temporary monument. It was then customary to affix short laudatory poems or epitaphs to the herse with pins, wax, or paste."* The well-known epitaph attributed by some to Ben Jonson, on the Countess of Pembroke:—

Underneath this sable herse
Lies the subject of all verse,
Sidney's sister, Pembroke's mother, etc.

was probably one of this kind. The "herse," which was a wooden platform decorated with black hangings, and containing the waxen effigy of the deceased, usually remained as a pageant in the Abbey for about a month, in the case of Sovereigns for a longer period. "Bloody Mary's" herse was "adorned with angels of wax, the valence fringed, and adorned with escocheons."*

In the Abbey the Royal effigies can be traced back to the fourteenth century. Edward I.'s is the earliest of which there is any record; like most of the other early figures, it seems to have lain for a long while on the top of his tomb, but up to Henry V.'s time the embalmed bodies of the Sovereigns, and not the effigies, were carried on the funeral cars. The earlier effigies were not wax, but made of wood, some with heads, hands, and feet of plaster. A few had wigs and the faces were painted. Dryden speaks of the open presses, where "you may see them all a-row," when the figures of Edward I. and Eleanor, Edward III. and Philippa, Henry V. and Katharine, Henry VII. and Elizabeth of York, James I. and Anne of Denmark, and Henry, Prince of Wales, were easily identified.

In the eighteenth century, Dart tells us, they were "sadly mangled, some with their faces broke, others broken in sunder, and most of them stripped of their robes, I suppose by the late rebels. I observe the ancientist have escaped best, I suppose by reason that their cloaths were too old for booty. There is, as I take it, Edward III.,† with a large robe once of crimson velvet, but now appears like leather. There is Henry V., but I can't suppose it is that that was carried at his funeral, for that was made of tann'd leather, but this is of wood, as are all the old ones. The later are of stuff, having the heads only of wood, as Queen Elizabeth, who is entirely stripp'd, and James I." Walpole, who was well acquainted with the figures, mentions that the face of Elizabeth of York was still perfect in his time. "You will smile," he says, "when I tell you that t'other day a party went to Westminster Abbey, and among the rest saw the ragged regiment. They inquired the names of the figures. 'I don't know them,' said the man; 'but if Mr. Walpole were here he could tell you every one.'"‡ No record was kept of the name attached to each figure, but the existing ones have been renamed by antiquaries, and placed in glass cases, which are arranged in the Norman undercroft.

The only *wax*§ effigies now existing are eleven in number, and stand in wainscot cases round this chantry. The weird figure of Elizabeth in her old age is a restoration by the Chapter in 1760; the face is probably from a mask taken after death, and a copy of the old one, if not the original itself. The figure, which

* Cunningham's "Handbook," page 16.

* Sandford, page 480.
† Also said to be Edward VI.
‡ Walpole's "Letters," II. 252.
§ The wax effigies can be seen on payment of 3d. a person free days, 6d. other days, at such times as the Abbey is open.

was carried at her funeral, was quite worn out in 1708; the only remains of the "Royal robes," mentioned by the old writers, was a "dirty old ruff." Charles II.'s is the oldest effigy; he is dressed in the blue and red velvet robes of the Garter, trimmed with real point lace; his ghastly face is, as are all the others, a contemporary portrait, modelled at the time of his death. His effigy stood for two centuries above his grave in the south aisle of Henry VII.'s Chapel, and formed his only monument. There also in another case by his side the figure of General Monk used to stand. Monk was dressed in armour; on his head was the famous cap mentioned in "The Ingoldsby Legends":—

> I thought on Naseby, Marston Moor, and Worcester's crowning fight,
> When on mine ear a sound there fell, it filled me with affright,
> As thus in low, unearthly tones, I heard a voice begin:
> "This here's the cap of Gen'ral Monk! Sir, please put summat in."

An old guide (1793) tells us that this cap was "always made use of by the person who shows these figures to receive your bounty, for as his salary is very inconsiderable, few or none go away without putting something into it." Goldsmith's Chinese Philosopher * was even less impressed by the cap than the Coronation Chair. "After we had been fatigued with a variety of objects he (the verger), at last desired me to consider attentively a certain suit of armour which seemed to show nothing remarkable. 'That armour,' said he, 'belonged to General Monk'—very surprising that a general should wear armour!—'And pray,' added he, 'observe this cap, this is General Monk's cap.'—Very strange, indeed, very strange, that a general should have a cap also!—'Pray, friend, what might this cap have cost originally?' 'That, sir,' says he, 'I don't know; but this cap is all the wages I have for my trouble.'" The battered figure clad in its armour, with an old ducal cap, is here. The effigies of William III. and Mary are in one large case; William is propped up on a footstool to bring him nearer to his tall wife's height. Mary's face was taken from a cast after death. She wears a fine brocaded skirt and a purple velvet dress over it, covered with imitation paste and pearl ornaments, but both she and William wear real lace, *point de rose*. The hearse made by Wren for Mary's figure was the last used for a Sovereign. Close by is her sister Anne's "kindly pale face and homely form, set out with its brocaded silk robes," her hair loose on her shoulders. All three were once kept in Henry VII.'s Chapel.

Catherine, Duchess of Buckinghamshire, an illegitimate daughter of James II., and her little son, the Marquis of Normanby (who died young), used to stand by her husband's monument.† She is dressed in the splendid brocaded robes she wore at George II.'s coronation. On a bier under a glass case in the centre of the Chapel lies her last surviving son, Edmund Sheffield, last Duke of Buckinghamshire, who died, aged nineteen, at Rome in 1735, and was brought home and buried in Henry VII. Chapel. Catherine tried to borrow the funeral car which had carried the great Duke of Marlborough for her son's remains, but on his haughty Duchess's refusal to lend it proudly boasted that the undertaker had promised to furnish a finer for £20. She invited all her friends to see her son's effigy as it lay in state at her house, saying that "if they had a mind to see him she could carry them in conveniently by a back door." This is the last effigy that was carried at a funeral; it was formerly kept in the Confessor's Chapel.

Frances, Duchess of Richmond,* "La Belle Stuart," comes next, her figure dressed "in the very robes her Grace wore at the coronation of Queen Anne." By her side is perched a parrot, which "is said to have lived with her Grace upward of forty years, and to have survived her only a few days." She sat for the figure of Britannia on the coins. She herself left orders that her effigy, "as well done in wax as can be," "under clear crown glass and none other," should be placed by her grave at the corner of the great east window in Henry VII.'s Chapel, where it stood in company with the old Duke and Duchess of Lennox.

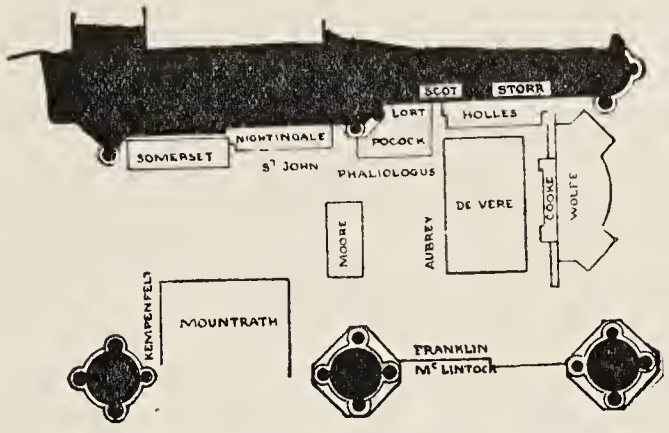
The two remaining effigies were set up after the custom of making them for funerals had ceased. In 1783 an old guide says that "what eclipses the brilliancy of those effigies is the figure of the great Earl of Chatham in his parliamentary robes, lately (1779) introduced at considerable expense. It so well represents the original that there is nothing wanting but real life, for it seems to speak as you approach it." This is, no doubt, the figure modelled in wax by an American, Mrs. Patience Wright, which was seen by Horace Walpole at her Exhibition in Cockspur Street (1773) and purchased by the Abbey authorities after Chatham's death.† The fee for seeing the effigies was raised from 3d. to 6d. on the introduction of this figure. Nelson's effigy is said to have been taken from a smaller figure for which he sat; the clothes, except the coat, are those he actually wore. There is convincing proof that the hat also belonged to the Admiral, for when Maclise painted "The Death of Nelson" he borrowed it to copy, and found the eye patch still attached to the inner lining, and the stamp, which the makers were obliged to put in to show that the hat tax (1784 to 1796, repealed 1811) had been paid, was in the crown. This figure was put in under circumstances not very creditable to the Abbey officials. The burial of Nelson (d. 1805) at St. Paul's drew such crowds of people there and away from the Abbey that, as a counter-attraction, the Admiral's effigy was made and set up among the waxworks, with the result that the sightseers returned to Westminster. Nelson seems to have looked forward to a grave in the Abbey, for it is said that at the battle of Cape St. Vincent (1797) he headed his men, as they boarded the *San Josef*, with the cry: "Westminster Abbey or glorious victory!"

* In the "Citizen of the World."
† Sheffield, Duke of Bucks, page 67.

* See page 65.
† Identified by Mrs. Esdaile.

Chapels of St. John the Evangelist, St. Michael and St. Andrew.

Formerly three separate Chapels, divided from each other and the Transept by richly painted



and carved wooden screens, with doorways opening into the North Transept. A fifteenth-century screen, given by Abbot Estney, "finely carved, gilt, and adorned with arms of several of our nobility," stood till about 1772 between St. John's Chapel and the Ambulatory; a fragment, including the doorway, still remains on the Transept side. St. Michael's screen fell before the tomb of the old Duke of Newcastle, and St. Andrew's, which had been enriched by Abbot Kyrton, was removed for John Holles, the Duke's son-in-law's enormous monument. At the entrance to St. Andrew's Chapel are two pillars, which retain the original polish of the thirteenth century, and give us some idea of the magnificence of Henry III.'s church in its early days; they were covered by Kyrton's screen until the eighteenth century, and thus preserved their surface intact. Queen Maud, Henry I.'s wife, presented relics of St. John's cell and garments to the monastery, and Edward the Confessor gave the bones and part of the cross of St. Andrew, who is said to have been crucified in Achaia. In the time of the Stuarts the Lower House of Convocation held its sittings here, while the Upper House sat in Henry VII.'s Chapel. Keepe, writing in 1681, says: "This chappel (St. Michael), with part of the Chappels of St. John the Evangelist and St. Andrew, are now taken up and the monuments almost covered by the scaffolds placed here, being made use of at present for the Lower Convocation House."

St. John's Chapel.

Sir Francis Vere, b. 1554, d. 1609,* a famous soldier in Elizabeth's reign, who "brought more glory to the name of Vere than he took of blood from the family of Oxford." Commander-in-chief of the English forces in the Netherlands, he gained honour by his courage at the battle of Nieuport, and by his brave defence of Ostend for five months against the Spanish army. "A gentleman of singular character, both for arms and letters; of the first, his being train'd up from his youth to the camp, being thirty years in the States' service and twenty years the Queen's general over the English, are sufficient proofs; and for the second, his learned and excellent commentaries do witness."* The inscription has gone, but the following is an epitaph upon Vere given in Pettigrew's collection:—

> When Vere sought death, arm'd with the sword and shield,
> Death was afraid to meet him in the field.
> But when his weapons he had laid aside
> Death, like a coward, struck him, and he died.

Vere's brother, **Horace, Baron Vere of Tilbury,** b. 1565, d. 1635, who served with his brother and took over the command of the English Army in Holland lies in the same tomb. This beautiful monument was erected by Francis Vere's widow, in imitation of the tomb of Engelbrecht II., Count of Nassau, at Breda. It consists of two slabs of black marble; upon the lower lies the effigy, in white marble, of Sir Francis Vere, with his cloak wrapped round him like a Roman toga. Upon the upper slab, which is supported by four kneeling knights, are the pieces of his armour to show that he died in his bed and not upon the field of battle. It is said that Roubiliac, while superintending the erection of the Nightingale monument, was found one day by Gayfere, the Abbey mason, standing with his arms folded and his looks fixed upon one of the supporting knights. "As Gayfere approached, the enthusiastic Frenchman laid his hand on his arm, pointed to the figure, and said in a whisper, 'Hush! hush! he vil speak presently.'"†

Aubrey de Vere, b. 1626, d. 1703, twentieth and last **Earl of Oxford,** of that name, lies with his family in the vault north of his ancestor's tomb. He was an ardent Royalist imprisoned during the Commonwealth, after the Restoration made Lord Lieutenant of Essex, but he opposed James II.'s policy, and fought against him at the Battle of the Boyne. He was made Lieutenant-General of the Forces under William III.

Sir George Holles, d. 1626, Major-General of the Forces in the Netherlands, where he served under his uncle Sir Francis Vere, and distinguished himself also at the battle of Nieuport (1600), which is represented on the bas-relief. *Nicholas Stone* received £100 from Holles's brother the Earl of Clare,‡ for executing this monument. The alabaster statue stands "on the site of the altar once dedicated to the Confessor's favourite saint—the first in the Abbey that stands erect; the first that wears not the costume of the time but that of a Roman general; the first monument which, in its sculpture, reproduces the events in which the hero was engaged" (Stanley). The right

* According to the Abbey Register, the date on the inscription was 1608.

† Cunningham's "Handbook," page 42.
* Dart, II. 2.
† See statue of the Earl of Clare's son, page 55.

eye is coloured sable, probably in allusion to some defect in the eyesight, or wound.

Captain Edward Cooke, d. 1799, whose capture of a French frigate in the Bay of Bengal was an event of great importance to British trade in India. He died of the wounds received in this action, and the East India Company erected the monument to him. *Bacon, Jun.*

Clement Saunders, d. 1695, Carver in Ordinary to three Kings—Charles II., James II., and William III.—and "well-known and beloved by many of the nobility and gentry." He was buried in the Abbey by his own desire, and left several bequests solely on that condition.

Admiral Sir George Pocock, K.B., b. 1706, d. 1792, served under Wager (page 16), and Watson (page 19), whom he succeeded in the chief command of the fleet. In 1762 he commanded the naval forces which captured Havana from the Spaniards, but on the return voyage many of the ships were wrecked and the crews perished from sickness and famine. Pocock himself resigned his command and retired into private life having amassed a large fortune. Buried at Twickenham. *Bacon sculpt.*

Grace Scot, d. 1646; both her husband, Colonel Scot, and her father, Sir Thomas Mauleverer, were among Charles I.'s judges; the former died before the Restoration, but the latter was executed at Charing Cross in 1660. Epitaph :—

> He that will give my Grace but what is Hers
> Must say her Death hath not
> Made only her deare *Scot*,
> But Vertue, Worth, and Sweetnesse Widowers.

Sir John Franklin, b. 1786, d. 1847, the Arctic explorer, lost with all his crew when completing the discovery of the North-West Passage. Epitaph by Tennyson :—

> Not here: the White North has thy bones; and thou,
> Heroic sailor soul,
> Art passing on thy happier voyage now
> Towards no earthly pole.

Noble sculpt.

Admiral Sir Leopold McClintock, d. 1907, another intrepid Arctic voyager, who discovered the relics of Franklin's expedition, and thus learnt the fate of his former chief twelve years after his loss.

Chapel of St. Michael, St. Martin, and All Saints.

Catherine Dormer, Lady St. John, d. 1615, a stiff effigy of a lady in Elizabethan dress, reclining on her elbow. The tomb has gone through several vicissitudes; not only was it once broken to pieces and put together again, but when the Nightingale monument was erected it was moved to St. Nicholas's Chapel and placed on the Bishop of Durham's monument. Dean Stanley restored it to its original position, and placed it upon a modern pedestal.

Theodore Phaliologus, d. 1644, a lieutenant in the Parliamentary Army commanded by Lord St. John. His father, whose monument is in the church of Landulph, Cornwall, claimed descent from Palaeologus, the last Christian Emperor of Constantinople.

Lady Elizabeth Nightingale, d. 1731,* daughter of Earl Ferrers and wife of Mr. Gascoigne Nightingale. The monument, of white marble, was erected by her son in 1761. Death is represented starting from beneath it, and aiming his dart at Lady Elizabeth, who shrinks back into her husband's arms. At the time of its erection there was a perfect furore about this "epigrammatic conceit." Horace Walpole, however, styled it "more theatric than sepulchral," and Allan Cunningham, while praising the anatomy of the figures, says: "The Death is meanly imagined; he is the common drybones of every vulgar tale. It was not so that Milton dealt with this difficult allegory. We are satisfied with the indistinct image which he gives us. . . . The poet saw the difficulty, the sculptor saw none." It is said that a robber, who broke into the Abbey one night, was so terrified by Death's figure in the moonlight that he dropped his tools and fled in dismay from the building. Roubiliac himself, while engaged upon the work, frightened his serving boy one day at dinner by dropping his knife and fork and starting forward, his eyes fixed on vacancy with an expression of intense fear. *Roubiliac sculpt.*

Sarah, Duchess of Somerset, d. 1692, daughter of the celebrated physician Sir Edward Alston.† She devoted the greater part of her fortune to charitable bequests in Oxford, Cambridge, Wiltshire, and Westminster. Buried near the Norris monument. Her tomb took the place of St. Michael's altar; behind it are part of the ancient reredos, and the altar slab, which was found in the floor of the North Transept in 1872, and placed here in 1876.

Admiral Kempenfelt, b. 1718; d. 1782, in his youth fought under Vernon at the capture of Portobello; nearly forty years later he won honour by routing a French squadron and capturing twenty prizes. Only a year after this exploit his flagship, the *Royal George*, was resting at anchor off Spithead, Kempenfelt himself writing in his cabin and the decks crowded with the friends of the crew, when the vessel suddenly careened and about 800, including the brave old admiral, were drowned. Buried at Alverstoke.

> His sword was in its sheath,
> His fingers held the pen:
> When Kempenfelt went down,
> With twice four hundred men.‡

Bacon, Jun., sculpt.

St. Andrew's Chapel.

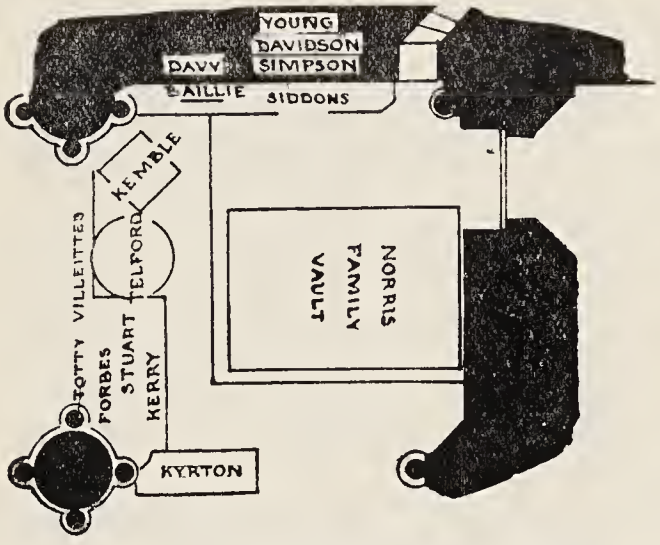
On the floor is a stone to **Edmund Kyrton,** d. 1466, Abbot of Westminster from 1440 till his resignation in 1462. He was Prior of Gloucester Hall, now Worcester College, Oxford, a college set apart for Benedictine scholars, from 1421

* Date 1734 on monument incorrect.

† Died 1669. President of the College of Physicians 1635-1666.

‡ See Cowper's well-known lines on "The Wreck of the Royal George."

to about 1427. The tomb was originally raised from the floor, forming part of St. Andrew's screen, which Kyrton had ornamented with "carved birds, flowers, and cherubim,



and with the arms, devices, and mottoes of the nobility."† The brass resembled Estney's; on labels at the sides were the words: "Jhu, mercy on them," and crowned eagles supported the feet.

Mrs. Anne Kirton, d. 1603. Tears are descending from a large eye and covering the tablet.

Thomas Telford, b. 1757, d. 1834, engineer of the Menai Bridge and the Caledonian Canal; the inland navigation of Sweden is also a memorial of his genius. Buried near Stephenson.† *Statue by E. H. Baily*, 1839.

Dr. Matthew Baillie, b. 1761, d. 1823, physician and anatomist, brother of Joanna Baillie, the poetess. *Bust by Chantrey.*

Sir Humphry Davy, b. 1778, d. 1829, the "Genius of modern Chemistry." The inventor of a famous safety lamp for use in the mines, which is called by his name. Buried at Geneva.

Dr. Young, b. 1773, d. 1829, whose "mathematical and hieroglyphical discoveries have outshone his medical fame." Buried at Edinburgh. Inscription by Hudson Gurney. *Medallion by Chantrey.*

* Widmore, page 115.
† See account of his chequered career here. Westlake's "Westminster Abbey," Vol. I., pp. 144–147.

Mrs. Sarah Siddons, b. 1755, d. 1831, the great actress. Buried in Paddington Cemetery. A statue by *Chantrey* after Reynolds's picture of her as the Tragic Muse. Macready defrayed the expense. And her brother, **John Kemble,** b. 1757, d. 1823, represented as Cato. The statue was moved here in 1865 from the North Transept. Buried at Lausanne. *Flaxman des.*; *Hinchcliffe sculpt.*

Sir James Young Simpson, b. 1811, d. 1870, to whom we owe the gift of chloroform. Buried at Edinburgh. *Brodie sculpt.*

John William Strutt, 3rd Baron Rayleigh, b. 1842, d. 1910. President of the Royal Society, 1905—1908, Chancellor of the University of Cambridge, 1908—1910. A distinguished physicist and man of science. Medallion portrait head. *Derwent Wood, sculpt.*

Henry, Lord Norris, b. 1525, d. 1601, whose father, Sir Henry Norris, was executed "about the business of Anne Boleyn," protesting her innocence to the last. And his wife, **Margaret,** d. 1599, daughter of Lord Williams of Thame, the "keeper of Queen Elizabeth while in restraint under her sister and civil unto her in those dangerous days. Thus Queen Elizabeth beheld them both not only with gracious but grateful eyes." * She sent Norris as Ambassador to France, and created him Baron Norris of Rycote on his return, 1572. The Queen used to call Lady Margaret "her own dear crow," either from her swarthy complexion, or from the Norris crest, a raven. Lord Norris inherited Rycote, in Oxfordshire, by his marriage, and he and his wife are buried there. Round the parents kneel their six sons, "a brood," as Camden calls them, "of martial-spirited men," for "the Norrises were all martis pulli (men of the sword), and never out of military employment." Four died in battle, one, John, of disappointment at losing the Lord-Lieutenancy of Ireland, and "his death went so near the heart of the lord, his ancient father, that he died soon after." One alone, Edward, survived his father and brothers, and while the rest are represented praying with bowed heads he looks cheerfully upward. The monument was erected by their kindred "in honourable remembrance of their noble actes, true valour, and high worth." † It is made of coloured marbles, the effigies and figures of alabaster; the costumes are good, and the features probably likenesses.

* Fuller's "Worthies," III. 15, 16.
† Neale, II. 199.

CHAPEL OF ST. EDWARD THE CONFESSOR

OR THE CHAPEL OF THE KINGS (CAPELLA REGUM).

[*See Plan, p.* 50.

IN most of the great churches of the Middle Ages we find immediately behind the High Altar a "shrine" containing the relics of the Patron Saint, or of a great benefactor to the Church. In Westminster Abbey this shrine encloses the body of Edward the Confessor, the first King who has any historic claim to be called its founder. This peculiarly sacred part of the church is not only marked out by its height, but by the ring of Royal tombs round the Saint, which, supplemented here and there by iron railings, guarded a wealth of gold and jewels from profane hands. These ancient riches have long disappeared, but St. Edward's shrine and the five Kings and three Queens whose bodies lie round it still make this Chapel the most sacred spot in the Abbey. You enter by a flight of ten steps from the North Ambulatory; the central object of the Chapel is the Confessor's tomb; at the east end is the Chantry Chapel of Henry V. Where this Chantry now stands the relics were originally kept, but after its erection they were moved to a chest placed between the tomb of Henry III. and the shrine, and there remained till they were scattered and destroyed at the dissolution of the monastery. The most precious among them were: The Virgin Mary's Girdle, presented by Edward the Confessor; a stone marked with the print of Christ's foot at the Ascension, and His blood in a crystal vase, and a piece of the Cross, set in jewels, brought from Wales, were given by Edward I.; the skull of St. Benedict was brought from France and presented by Edward III. Very few of the original inscriptions round the verge of the tombs remain; those in Roman letters are of a much later period, and generally have the date incorrect. Wooden tablets, upon which were Latin verses with English translations, probably those noticed in the sixteenth century by the chronicler Fabyan, used to hang from iron chains by each of the Royal tombs. These epitaphs were long supposed to have been the work of the poet Skelton, who, when Poet Laureate, wrote those affixed to the tombs of Henry VII. and his mother, but all the early ones have been found in a chronicle written by a Westminster monk late in the fourteenth century. They must therefore have been contemporary verses, and are of great interest. In Keepe's time (late seventeenth century) some were still existing, and they are copied in his book.

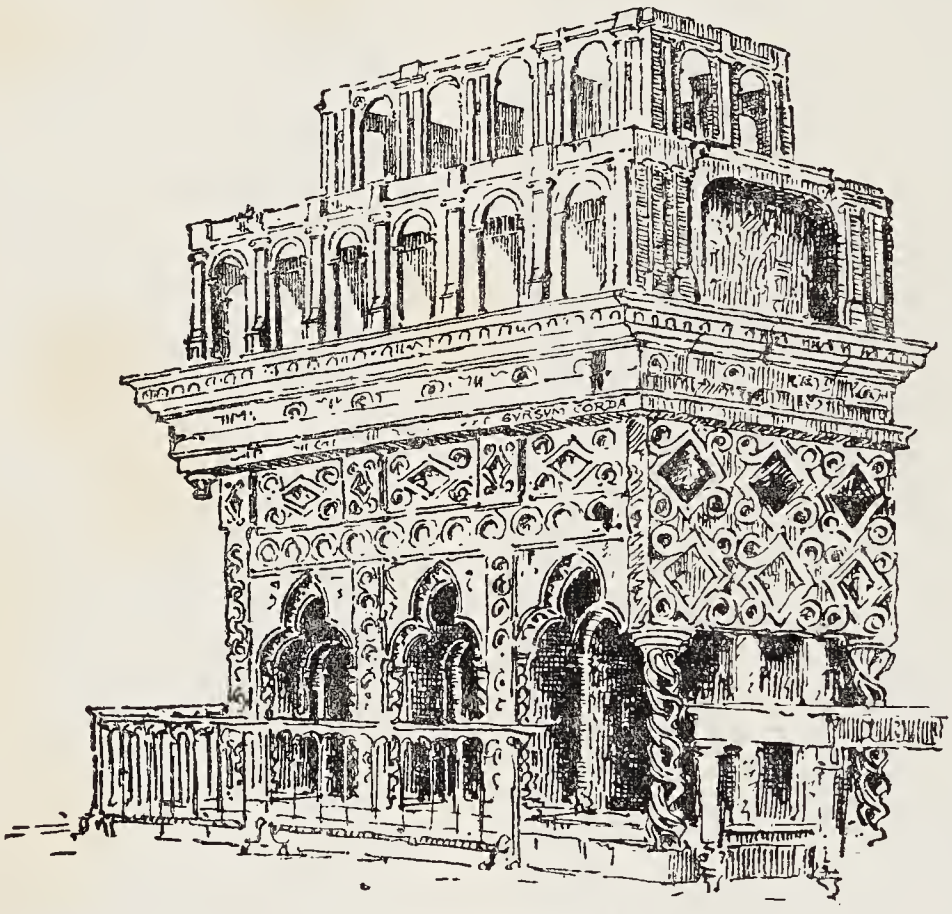
Edward the Confessor.

Edward the Confessor,* reigned 1042 to 1066; he was a prince of extreme piety, caring little for State affairs, but worshipped as a saint by his people. Driven from his kingdom by the Danes, after his father Ethelred's death, Edward vowed to make a pilgrimage to St. Peter's grave at Rome if he returned in safety. But once on the throne he found it impossible to leave his subjects, and the Pope released him from his vow on condition that he should found or restore a monastery to St. Peter. This led to the building of a new Norman church to replace the old Saxon chapel of the Benedictine Monastery on Thorneye (see page 8.) The work took fifteen years, and the church was consecrated on Innocents' Day, 1065, but the Royal founder was dying and unable to be present at the service. He died January 5, 1066, and was buried before the high altar in his own new church. Tradition marks Edward as the first King who touched for the "King's Evil" (a skin disease), and after his death many miracles were said to have been worked at his grave. Wulstan, the Saxon Bishop of Worcester, when required to resign his see at the Conquest, appealed for help to the dead King, and struck his staff into the tomb, where it stood upright, and could be displaced by no one but Wulstan himself. On hearing of this miracle William the Conqueror allowed Wulstan to retain his bishopric, and raised a new and costly stone tomb, sparkling with gold and jewels, over the Confessor's remains. In 1101 the tomb was opened by the Abbot in the presence of Henry I.; and a Norman chronicle relates how the body was found entire, the joints as flexible as if it were "a body asleep." Gundulph, Bishop of Rochester, "who is very bold, strokes the yellow beard whence he wishes to draw an hair, but he cannot draw it from the beard." Two attempts were made to canonize Edward. The first (in 1140) failed, but the second was successful, and on October 13, 1163, the new saint's body was transferred to the shrine prepared for it by Henry II., in the presence of that King and of Thomas-à-Becket, Archbishop of Canterbury. The robes in which the body was wrapped were made into three copes, and the Abbot drew St. John's famous ring* off the finger and deposited it among the relics. After that the corpse remained undisturbed for nearly a hundred years, till Henry III. pulled down that part of the church, and removed the old shrine containing the Saint's body to another part of the Church, while a new tomb was prepared for it. Abbot Ware brought the workmen and porphyries, for the pavement, from Italy, and the ancient inscription gives the name of the chief artist, Peter, the Roman citizen. Only the basement now remains of Henry's magnificent fabric; the material is Purbeck marble, decorated with glass mosaic. Above this marble and mosaic base was the golden shrine enclosing the Confessor's coffin. The shrine was decorated with eleven small gold

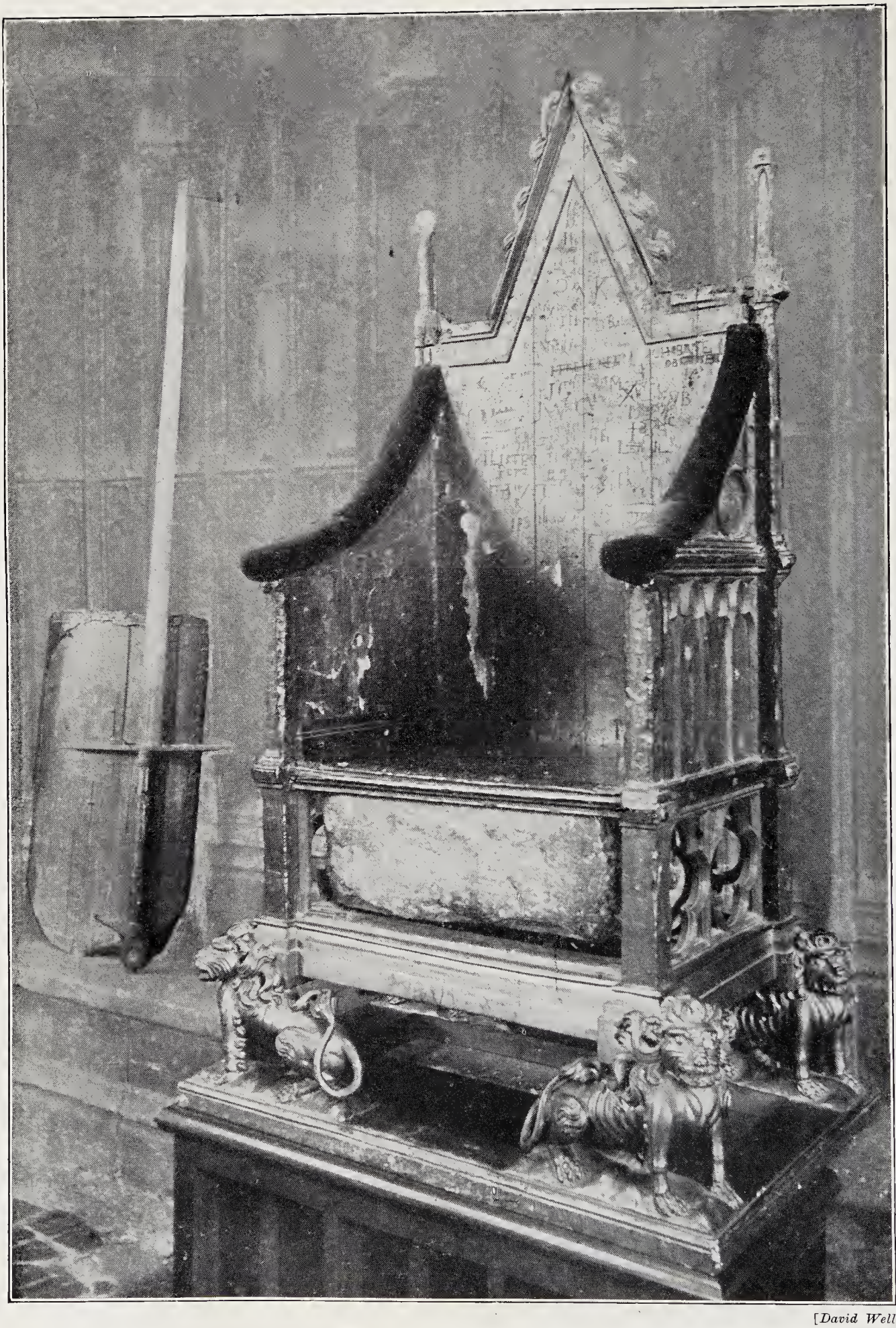
* Confessor means a martyr without bloodshedding—a man who had led a pious life and been persecuted but not killed.

* See page 101.

images of kings and saints ; amongst them were St. Edmund with the church in one hand, St. Peter trampling on Nero, and a King, probably Henry III. himself, holding a model of the shrine ; besides these were many great jewels and cameos. At the sides, upon two pillars, were golden statues of St. Edward and St. John the Evangelist ; at the west end was an altar, which was destroyed at the Dissolution, and used to be replaced at coronations by a table called St. Edward's altar. A permanent altar was placed here at the Coronation of King Edward VII., upon which are the silver candlesticks given by the Duke and Duchess of York to commemorate their marriage. In the lower part are the recesses in which sick persons were often left during the night to be cured by the Saint. Round the verge was an inscription "formed of bars of blue glass set in gold mosaic." All the glass has long been picked out, but traces of letters can be seen under the plaster in places. On October 13, 1269, the wainscot chest which contained the Confessor's body was brought in solemn procession to its new resting-place ; Henry III., his brother Richard, King of the Romans, and his two sons, bore the coffin on their shoulders. This day, October 13, the date of the two translations, was kept yearly with great ceremony in the Abbey ; processions resorted to the shrine from all the religious bodies in London, and the steps are worn away by the knees of the pilgrims. On St. Edward's Day Roman Catholic worshippers still make pilgrimages to his mutilated shrine. A special service with a sermon marks the day as one to be remembered in our church services here. Proofs of the veneration in which the Saint was held by our early Kings may be found in every reign. But in the reign of Henry VIII. came the dissolution of the monastery ; the shrine was despoiled of its treasures, the relics were buried beneath it, and the gold images and jewels carried off, while the body of the Saint was removed and buried in some obscure place. Under Mary the coffin was restored to its place, and the shrine was repaired by Abbot Feckenham, who added the present wooden



THE CONFESSOR'S SHRINE.



[*David Weller*

THE CORONATION CHAIR.

erection (1557) above the cornice, and painted an inscription over the ancient one, the Queen presenting fresh jewels and images to replace the stolen ones. Later on the shrine again suffered, losing its images and jewels, but was not destroyed. Soon after James II.'s coronation (1685) a golden cross and chain were taken out of the Confessor's coffin by Keepe, "one of the singing men, who, as the scaffolds were taken down after his Majesty's Coronation, espying a hole in the tomb and something glisten, put his hand in and brought it to the Deane, and he to the King,"* receiving a bounty of £50. Through the hole the lucky finder saw the Saint's head, "solid and firm, the upper and lower jaws full of teeth, a list of gold round the temples," and "all his bones and much dust in his coffin." James had the old coffin enclosed in one strongly clamped with iron, where it has remained undisturbed till this day.

The **Lady Editha,** d. 1075, wife of Edward the Confessor, was buried near her husband's tomb, in the old church, before the High Altar; there is no record of the traditional removal of her coffin to the north side of the shrine. Editha was the daughter of Earl Godwin, but very different from her warlike father; the old writers compare her with a rose growing from a prickly briar. Not only was she very beautiful, and "a lady of singular piety and sweet modesty," but renowned for her learning. "Her breast," says one writer, "was a store house of all liberal science."

Close to Editha lay the Confessor's great-niece, and her namesake, the wife of Henry I., and there is no evidence as to the removal of her coffin to the south of the shrine.† This Lady Editha changed her Saxon name to the Norman one of Maud, and became the mother of the Empress Maud. "She was," says an old chronicler, "the very mirror of piety, humility, and princely bounty," and her marriage with Henry I. united the Saxon and Norman lines, and went far to reconcile the two peoples. "This Queen would every day in Lent walk from her Palace to this Church, barefoot and barelegged, and wearing a garment of hair. She would wash and kiss the feet of the poorest people, and give them alms."‡ She would also often lie for days and nights "in prayer and in penance" before the shrine. The Latin epitaph, probably a thirteenth-century one, which used to hang near her grave, speaks of "her goodness and probity, if we should go about to tell all, the day would be too short." Two lamps in memory of these noble dames used to hang before the High Altar in the early days of the monastery, the one to Queen Maud was kept up by the Sheriffs of London.

The heart of **Henry d'Almayne,** son of Richard, King of the Romans, and nephew of Henry III., was long preserved in a golden cup either within, or, more probably, near, the shrine of the Confessor. He was murdered by the sons of Simon de Montfort, in the Cathedral at Viterbo, 1271. Dante * mentions the fact of the preservation of the heart "on the banks of the Thames," and places one of the murderers up to his chin in a river of blood and alone in a corner, because the fatal blow was struck during the elevation of the Host.

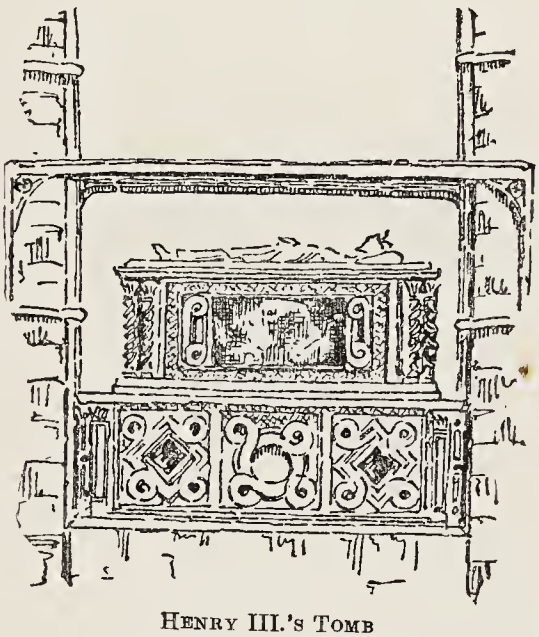
Edward I.

Edward I., "Longshanks," b. 1239, reigned 1272 to 1307, who has been fitly called the English Justinian. "A worthy Prince he was . . . equally fortunate in drawing and sheathing the sword, in war and peace. . . . In a word, as the arm of King Edward I. was accounted the measure of a yard generally received in England, so his actions are an excellent model, and a praiseworthy platform for succeeding Princes to imitate."† He was the first King crowned in Henry III.'s new church—the first coronation in the Abbey as it now appears; and he and Eleanor were the first Sovereigns who were jointly crowned there. Edward continued his father's benefactions to the Abbey Church, and the shrine of St. Edward, after whom he had been called, received special tokens of his veneration. Here he raised splendid tombs to his father and his wife; here he deposited the Stone of Scone and the Scotch regalia; and it was before the shrine that his little son, Alphonso, hung the golden coronet of Llewellyn, last Prince of Wales, and, dying shortly after, was buried by his father's wish close by the Saint. Edward died on July 7, 1307, at Burgh-on-the-Sands, a little village on the Solway Firth, on his way to Scotland. His body was carried with great funeral pomp to Waltham Abbey, where it lay for about fifteen weeks by the side of Harold. A Parliament, which met in August at Northampton, gave orders that it should be removed to Westminster Abbey "with all the honours befitting so great a monarch." In the following October the King's body was therefore taken to London, and after resting for three nights successively in the Churches of Holy Trinity, St. Paul's, and the Friars Minors, was brought in an open chariot, attended by a great concourse of nobles, to the Abbey (October 27), where it was interred on St. Simon and St. Jude's Day, October 28, 1307. The greatest of the Plantagenets lies in an altar tomb composed of five blocks of grey marble upon a free-stone basement: "a plain monument for so great and glorious a King." The tomb may have been left in this unfinished state to allow of the body being taken out at any time, in fulfilment of the "famous pact which the dying King required of his son that his flesh should be boiled, his bones carried at the head of the English army till Scotland was subdued, and his heart sent to the Holy Land" (Stanley's "Memorials"). It seems that the cerecloth was kept waxed, possibly in order that this dying injunction could be easily carried out, as long as the dynasty lasted—that is, till the deposition of Richard II. The marble was

* Evelyn's "Diary."
† See Westlake's "Westminster Abbey."
‡ "Monumenta Westmonasteriensia," page 139,

* "Inferno," xii. 119–20.
† Fuller's "Church History," page 92.

painted and gilt, and an embroidered pall covered its rude, unpolished sides. Over it was a wooden canopy, broken down in the riot at Pulteney's funeral, and it was protected from the Ambulatory by an iron grille. On the north side are the words "Scotorum



HENRY III.'S TOMB
(From North Ambulatory).

Malleus" (the Hammer of the Scots) and "Pactum Serva" (Keep troth), which belong to the same period as the other painted inscriptions, placed on the tombs probably by Abbot Feckenham. In 1774 the tomb was opened; the covering stone was found quite loose and uncemented; within was a Purbeck marble coffin. The King's body was wrapped in a large waxed linen cloth, the head covered with a face cloth of crimson sarsenet. Beneath this were the Royal robes, a tunic of red silk damask with gold tissue work and a mantle of crimson velvet; a piece of rich cloth of gold laid loosely over them. In the right hand was a sceptre, in the left a rod surmounted by a dove and oak leaves in white and green enamel; a gilt crown upon the head. The corpse was found almost entire, the innermost cover being another waxed cloth fitting closely to the face and limbs; the length of the body was 6 ft. 2 in.* The tomb was fastened down with strong cement before the spectators left the spot, and, says Horace Walpole, "they (the Dean and Chapter) boast now of having enclosed him so substantially that his ashes cannot be violated again."

Henry III.

Henry III., b. 1207, reigned 1216 to 1272, the founder of the present fabric. He was a Prince "rather devout than wise . . . as appears from his hearing mass three times a day, at the same time as he refused to hear any complaints made against his court parasites." "Quiet King Henry, our English Nestor (not for depth of brains but length of life), as who reigned fifty-six years, in which terme he buried all his contemporary Princes in Christendom twice over."† Henry was recklessly extravagant. He built the Abbey at the expense of fines and exactions laid upon the people, and with the spoils of other churches, till at last, "having neither coin nor credit," he was driven to pawn the jewels with which he had himself enriched St. Edward's shrine. Henry was taken ill at Bury St. Edmunds, while he was performing his devotions, and carried to his new Palace at Westminster, where he died, November 16, 1272. The funeral took place on St. Edmund's Day, and was conducted with great magnificence. The body, borne by the Knights Templars, whom Henry had first introduced into England, was temporarily laid before the High Altar, in the coffin which had contained the Confessor's bones, and nineteen years after removed to the splendid tomb prepared for it by Edward I. in St. Edward's Chapel. The heart was at the same time (1291), according to Henry's will, delivered to the Abbess of Fontevrault, "to be enshrined in the Norman Abbey where his mother Isabella, his uncle Richard I., his grandfather Henry II., and his grandmother Eleanor were buried." The tomb is Italian in design; the mosaics and the workmen came, like those for the shrine, from Italy. It consists of a double marble tomb, once sparkling with jewels and glass mosaic. Below, upon the inner side, are three recesses which in all probability contained the reliquaries of saints. Above is a second mosaic tomb. The slabs of porphyry, inserted at the side, were brought from abroad in 1280 by Edward I. Upon it lies Torel's bronze effigy (see Eleanor's tomb), which is an idealised portrait of Henry III.; the account for payments speaks of it as made "in the likeness of King Henry." In the garment are holes which once contained jewels. An iron grate, by "Master Henry of Lewes," formerly protected the tomb, and the plain wooden canopy was gilt and decorated with paintings. Some of the original Norman-French inscription round the verge still exists, but only a few letters of the later Latin inscription, painted in Feckenham's time, on the north side now remain.

Elizabeth Tudor, d. 1495, daughter of Henry VII. Although she died at the early age of three years and two months her obsequies were celebrated with great pomp; her body was brought in a black chair drawn by six horses from Eltham, where she died, and received at the gate of the Abbey by the Prior, and borne with great ceremony into the church. The tomb is a small one of Lydian marble. The gilt effigy and inscriptions have disappeared.

Eleanor of Castile.

At the feet of her father-in-law lies **Eleanor of Castile**, d. 1290, first wife of Edward I. and mother of Edward II. This "Queen of good

* See account in "Archæologia," Vol. III., by Sir Joseph Ayloffe.

† Fuller's "Church History" page 73.

memory" was Edward's constant companion during the thirty-six years of their married life. Fearless of danger, she accompanied him on his Crusade, saying, in answer to his dissuasions: "The way to heaven is as near from Palestine as from England." While in the Holy Land, an untrustworthy chronicler relates that she saved her husband's life at the risk of her own by sucking the poison from a wound given him by an assassin's dagger. She was crowned with him at Westminster on their return (1274), and died in November 1290, at Harby, in Nottinghamshire. Edward brought her body in state to Westminster, erecting memorial crosses—of which only three, at Northampton, Geddington, and Waltham, remain—to mark the places where the procession rested from Lincoln to "Charing Cross," "that passengers reminded might pray for her soul." The body was embalmed and laid in a coffin "full of spices," the heart given to the Preaching Friars. The funeral service was performed by the Bishop of Lincoln, as a quarrel between the Archbishop of Canterbury and the Abbot of Westminster prevented their meeting. Three tombs were raised over her remains: one at Lincoln, which was destroyed in the Civil Wars; another, over her heart, in the Blackfriars Monastery, which disappeared at the Dissolution; and the third, the only one now remaining, at Westminster. This was raised about the time that the tomb of Henry III. was approaching completion, but here is no more Italian design—the monument is Gothic and English. It was probably designed by the same William Torel, "Goldsmith and citizen of London," who cast (1291) the effigies of Eleanor and her father-in-law. Traces of a painting by "Master Walter of Durham" still remain on the Ambulatory side of the tomb—a knight kneeling,* a woman with a child in her arms, and four pilgrims praying before the Holy Sepulchre. Above is the tomb itself, of Purbeck marble decorated with panels enclosing coats-of-arms. Upon it is Torel's beautiful effigy, said to have been cast all in one piece, which is an ideal likeness of the Queen; it is made of gilt bronze, originally set with jewels. The garment consists of two long dresses and a cloak; the right hand once held a sceptre, the left is closed over the string of the cloak; the face is full of dignity and sweetness. "William Sprot and John de Ware furnished the metal, and sundry gold florins for the gilding were brought from Lucca." Thomas de Hokyntone did all the woodwork, which included a canopy painted by Walter, of Durham, but the latter was probably destroyed when Henry V.'s Chantry was erected, and the present plain Perpendicular one substituted. On the Ambulatory side is a curved iron grille of exquisite workmanship,† by an English smith, Master Thomas of Leghtone. "She hathe," says Fabyan, "ij wexe tapers brennynge upon her tombe both daye and nyght, whyche so hath contynued syne the day of her buryinge to this present day." Besides that a hundred wax tapers were to burn round her grave in the Abbey every St. Andrew's Eve. Round the copper verge is a Norman-French inscription, partly hidden from sight by Henry V.'s chantry: "Ici gist Alianor jadis Reyne de Engletere, femme al Rey Edeward, Fiz le Rey Henri *e fylle al Rey de Espagne e Contasse de Puntiff* del alme de li Dieu pur sa pitè eyt merci. Amen."*

* Representing Sir Otho de Grandison, who went with the King to Palestine, offering prayers for the soul of the Queen to the Virgin. "Life of Bishop Grandison," by F. Rose-Troup.

† Taken down in 1822, but replaced by Sir Gilbert Scott.

Henry V.

Henry V., b. 1388, surnamed of Monmouth, the place of his birth, reigned 1413 to 1422, the eldest son of Henry IV. The hero of Agincourt went "commonly with his head uncovered; the wearing of armour was no more to him than a cloak"; he was fortunate "in fight, and commendable in all his actions, verifying the proverb that an ill youth may make a good man."† Shakespeare describes the last scene in Westminster Abbey, when the nobles standing round the hearse express the nation's griêf for their King's untimely death:—

> Hung be the heavens with black, yield day to night!
> . . .
> King Henry the Fifth, too famous to live long!
> England ne'er lost a King of so much worth.
> ("Henry VI.," Act I. Sc. 1.)

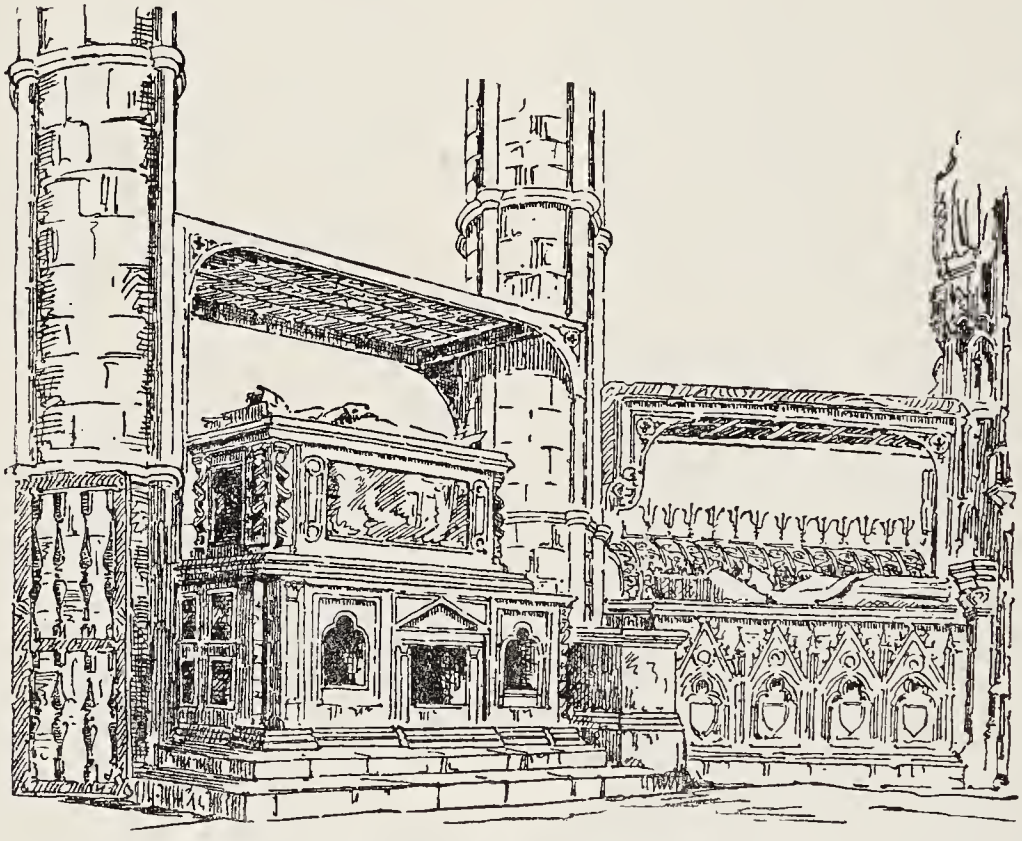
Henry had, like his predecessors, a great veneration for the Abbey. A Te Deum service for the victory of Agincourt was held before the shrine, and the King contributed 1,000 marks yearly towards the rebuilding of the Nave, besides other gifts of money; he also restored a ruby ring, originally given by Richard II. to St. Edward's shrine. (Westlake.) He died at Vincennes, in his thirty-fourth year (August 1422), and his body was embalmed and deposited for a time in Rouen Cathedral. It was then laid on an open chariot drawn by four horses, and "above the corpse was placed a figure made of boyled hides or leather, representing his person, and painted to the life. Upon whose head was set an Imperial diadem of gold and precious stones, on his body a purple robe, furred with ermine"; ‡ in one hand he had a sceptre, in the other a golden globe. The clergy attended the corpse, singing funeral services as they went; round the car were a hundred torches carried by men in white robes; behind came the household and nobility, and the Queen followed at the distance of a league. At Dover the great bishops and ecclesiastics met the procession and accompanied it to London, where the body was placed in state in St. Paul's Cathedral. Thence it was taken in procession to the Abbey, November 7, 1422, and interred with much pomp among the Kings, James, King of Scotland, attending as chief mourner. Behind the effigy of the King, which was carried on the funeral car for the first time instead of exposing the embalmed body, his three chargers were led up to the altar, and his banners were borne by great nobles. Henry's will directed that a high Chantry Chapel should be raised over his body, and the eastern end of

* "Here lies Eleanor, sometime Queen of England, wife to King Edward, son of King Henry, daughter of the King of Spain, and Countess of Ponthieu, on whose soul God in His pity have mercy."

† Fuller's "Church History," page 169.

‡ "Sandford," page 280.

St. Edward's Chapel was accordingly cleared out in order to carry out his wishes. The structure, which was planned by John of Thirske, who was also the architect of the nave at that period, encroaches on the Ambulatory and on the tombs of Eleanor and Philippa. It is in the shape of the modern letter H,* the tomb, which was not finished till 1431, being beneath the arch, and the Chantry Chapel, with the Altar of the Annunciation dedicated to the Virgin, where prayers were said for the



Henry III. Queen Eleanor

TOMBS IN THE ROYAL CHAPEL.

King's soul, over it. Above the altar the recent removal of the dirt of ages reveals the beautiful statue of the Virgin in the centre and the patron saints of England and France, St. George and St. Denis, and two Kings, evidently intended for the Confessor and St. Edmund. In the niches are smaller figures of the same Saints and of Kings and other personages. On a wooden bar above are Henry's shield, saddle, and helmet, a tilting helmet purchased for the funeral. On the Ambulatory sides, north and south, are representations of Henry V.'s coronation—the heads of the King are undoubtedly portraits—on the north is his figure on horseback leaping a stream with the tents of his soldiers behind. Among the devices on the frieze and cornice are his special badges of a beacon light shining on a tree, and the antelope and swan. The Purbeck marble tomb has lost its ancient splendours; the figure is now a shapeless oak block; the head, sceptre, and other regalia, all of silver, and the plates of silver gilt which covered the body, were stolen in Henry VIII.'s reign (1546). The iron railings, painted red and blue, which guarded the treasure are broken, but the gates, by a London smith, "Roger Johnston," put up in the ninth year of Henry VI., still remain. Henry V.'s tomb was always one of the sights of the Abbey. Sir Philip Sidney speaks of going to Westminster to see Harry the Fifth, and in the eighteenth century Sir Roger de Coverley's anger was roused by the lost head: "Some Whig, I'll warrant you. You ought to lock up your Kings better; they'll carry off the body too if you don't take care."

Catherine of Valois, b. 1401, d. 1437, Henry V.'s

* This seems a mere coincidence, the ancient letter H being of quite a different shape.

Queen, daughter of Charles VI. of France. After Henry's death she married Owen Tudor, a Welshman, who traced his descent from Cadwalladr, and was considered "the most beautiful person of that age." Edmund, Earl of Richmond, the father of Henry VII., was one of Catherine's sons by this marriage, and she thus became the ancestress of the great Tudor Line. Catherine died in the monastery at Bermondsey, and was first buried, February 10, 1437, with much pomp and ceremony. The painted wooden effigy* (now much dilapidated and without any garments), was "fully robed in a satin mantle, surcote, and tunic, all furred with ermine; crown, sceptre and rings silver gilt" (Westlake) it was carried on a magnificent hearse. Her son, Henry VI., and his Queen attended the funeral in state, in the Lady Chapel. When Henry VII. pulled the old chapel down he removed his grandmother's body and it was ultimately placed above ground in an open coffin of loose boards by Henry V.'s tomb. There it remained for over two hundred years, and Pepys, writing in 1669, boasts that he saw, "by particular favour, the body of Queen Katherine of Valois, and I had the upper part of her body in my hands, and I did kiss her mouth, reflecting upon it that I did kiss a Queene, and that this was my birthday 36 years old that I did kiss a Queene." In the eighteenth century the bones were still "firmly united, and thinly cloth'd with flesh, like scrapings of tann'd leather." In 1776 the Queen's body was at last hidden from sight beneath the Villiers monument (page 56). It was removed in 1878 by Dean Stanley to a more fitting resting-place, beneath the ancient altar slab in the Chantry Chapel of Henry V.

Philippa.

Philippa, b. 1314, d. 1369, wife of Edward III., daughter of William, Earl of Hainault. She was married in 1328, and crowned with Edward at Westminster in the same year. "She was a woman of great honour and virtue, and a firm friend to England," sometimes accompanying her husband on his foreign expeditions, as on the occasion of the well-known anecdote of her intercession for the lives of the burgesses of Calais; or else defending the kingdom from the inroads of the Scots in his absence.

Throughout their long union of forty-two years Philippa had great influence over the King, and the scene at her deathbed, as described by Froissart, is most touching. Holding the King's right hand in hers, she told him her last wishes, and, above all, entreated that "when it should please God to call you hence you will not choose any other sepulchre than mine, and that you will lie beside me in the cloister at Westminster." She was the reputed foundress of Queen's College, Oxford, which was really founded by her chaplain in her honour. The tomb is an altar tomb of black and white marble, of Flemish design, and the King spent immense sums upon its erection; the name of the artist is Hennequin de Liége, a famous sculptor, working in Paris under Pepin de Huy.

* In the Undercroft.

Round the sides were once "thirty sweetly carved niches, wherein have been placed as many little images,"* representing the thirty illustrious persons with whom Philippa was connected. None of these remained, and the tomb was quite bare till Sir Gilbert Scott discovered some of the alabaster tabernacle work in a museum in 1857, and replaced it on the south side of the monument. He also unearthed two of the figures and niches which had been built into the Chantry Chapel, but scarcely had he replaced them when the head of one, and a beautiful little gilt angel were stolen, and the remaining fragments have been secured by a grille to prevent their sharing the same fate. The effigy, by de Liége, is white marble, enriched with paint and gilding; the features are undoubtedly a portrait. It was finished in 1367, and cost three thousand pounds. The Queen wears the headdress of the period; like Eleanor she held the string of her cloak in one hand, but the sceptre has gone and the hands are broken; the columns at the sides enclosed little figures, and the holes were filled up with glass mosaic. A wooden canopy covers the tomb, and an iron railing, bought by the King for £600 from the custodian of St. Paul's, where it had covered the tomb of Michael, Bishop of London, formerly protected it. It appears from the indentures that seventy figures in all were included in this tomb; "divers images in the likeness of angels" being made by John Orchard, bronze-worker, of London, who also put up and repaired the grate.†

Close by lies **Thomas of Woodstock** (so called from the place of his birth), b. 1355, d. 1397. The youngest son of Edward III. and Philippa, the only one of her children present at Philippa's deathbed.† It is recorded that the famous relic, the Girdle of the Blessed Virgin, was sent for on two occasions when the Queen was expecting the birth of her children, the last time when her son, Thomas, was born. He married one of the co-heiresses of Humphrey de Bohun (page 53), in whose right he became Constable of England. Richard II. summoned him to his first Parliament by the title of "the King's loving uncle," and created him Duke of Gloucester. But Thomas presumed "on the old maxim 'Patruus est loco parentis' [an uncle is in the place of a father]. He observed the King too nearly and checked him too sharply,"‡ whereupon Richard accused him of conspiring against the Crown; he went himself and arrested the Duke at his castle of Pleshy, and had him conveyed to Calais and there smothered under a feather bed. The Duke was first buried in St. Edmund's Chapel, but his body was afterwards removed to its present position by Henry IV., and placed beneath a fine brass upon which were the figures of himself and his relatives; a bare stone now marks the spot.

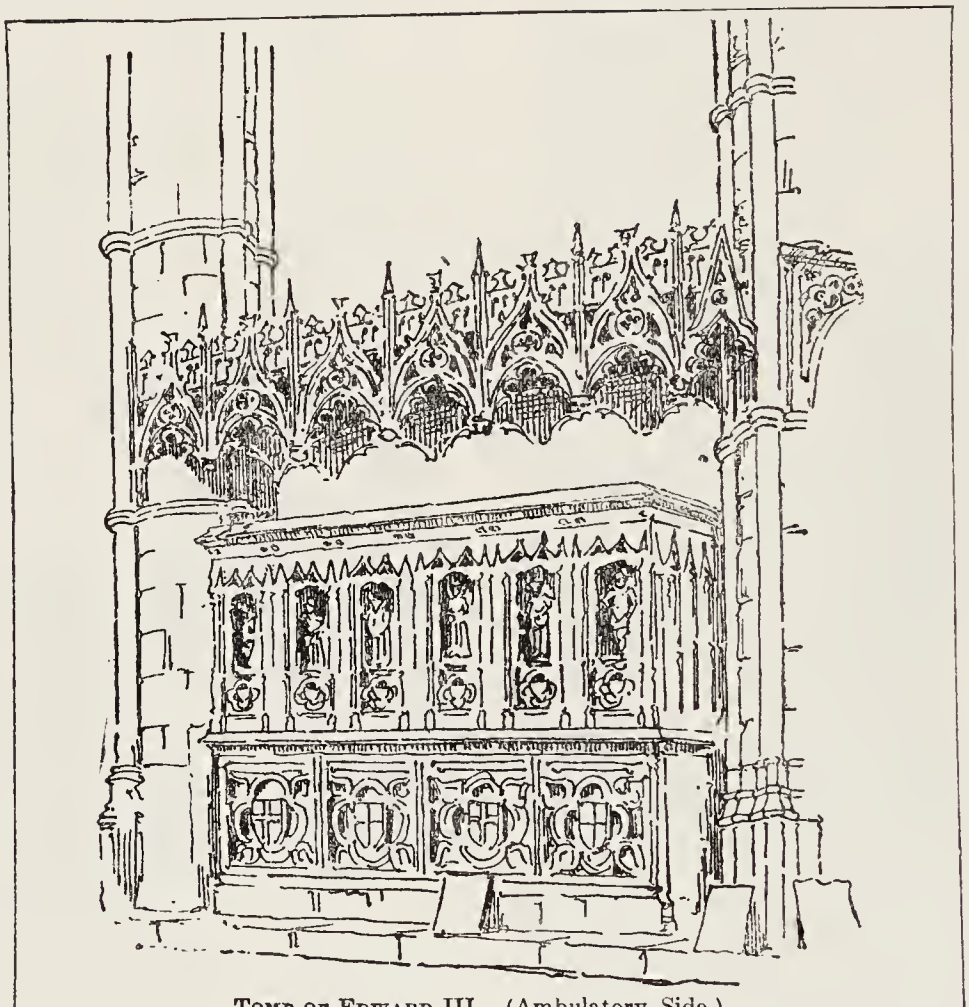
Edward III.

Edward III., b. 1312, reigned 1327 to 1377,

* "Monumenta Westmonasteriensia," page 149.
† "Gleanings from Westminster Abbey," pages 64 and 70.
‡ Fuller's "Worthies," III. 9, 10.

son of Edward II. and Isabel, daughter of Philip the Fair, in whose right Edward III. laid claim to the crown of France. Edward was crowned in the Abbey on his father's deposition, and the shield and sword of State, still kept near the shrine, were then "first carried before the Sovereign" (Stanley). The early part of his reign was taken up with achievements in France and Scotland. "He conquered both before his face and behind his back, whence he came and whither he went—north and south, one in his person, the other by his substitutes in his absence. . . . Herein he stands without a parallel that he had both the Kings he fought against, John de Valois of France and David, the King of Scotland, his prisoners at one time, not taken by any cowardly surprise, but by fair fight in open field."* But the end was in gloomy contrast to the beginning. After Philippa's loss his "fortunes seemed to fall into eclipse," and the death of that "shining star of military glory," the Black Prince, was the final blow. At last the King, old before his time and overcome with grief for his son's death, was "forced to forsake the world as the world before his breath had forsaken him." He died, deserted, and robbed, even to the rings off his fingers, by his favourites and servants, at his Palace of Sheen, June 21, 1377, attended only by one poor priest, "a perfect example of this world's vanity."*

Mighty victor! mighty lord!
Low on his funeral couch he lies.
No pitying heart, no eye afford
A tear to grace his obsequies.—*Gray.*



TOMB OF EDWARD III. (Ambulatory Side.)

His body, with the face uncovered, carried by four of his sons, and followed by all his children, was deposited either in Philippa's tomb, or beneath the monument which was raised by his grandson, Richard II., close by. It consists of an altar tomb of Purbeck marble; round the sides are Purbeck niches in which were once twelve little bronze images of twelve of the fourteen children of Edward and Philippa. Only six† —those on the south side—remain. In order from left to right:—The Black Prince,

* Fuller's "Church History," page 110.

* Sandford, 175.

† Two, whose statues were among these—William of Windsor and Blanche of the Tower—have a little tomb in St. Edmund's Chapel.

[*David Weller.*

PORTRAIT OF RICHARD II.

d. 1376; Joan of the Tower; Lionel, Duke of Clarence; Edmund, Duke of York, the founder of the House of York; Mary of Brittany; and William of Hatfield. Their coats-of-arms were on little enamelled shields at the feet, only four of which are left. On the basement of the Ambulatory side are four large enamelled shields with the arms of England and St. George. The King's effigy, by John Orchard, of brass gilt, lies on a brass table upon the tomb. Tradition says that the face was modelled from a cast taken after death, and, although the hair and beard are conventionalised, the features no doubt resembled the King. A beautiful and elaborate wooden canopy covers the tomb. Round the verge, in brass letters, runs a Latin rhyming inscription.

Margaret of York, d. 1472, sixth daughter of Edward IV., who died at the age of nine months. A little tomb of grey marble, evidently moved here from somewhere else, perhaps from the old Lady Chapel. The brass effigy and inscriptions have been torn off.

Richard II.

Richard II., b. 1366, reigned 1377 to 1399, son of Edward the Black Prince and Joan, the "Fair Maid of Kent"; and his first wife, **Anne of Bohemia,** d. 1394, daughter of the Emperor Charles IV., and sister of King Wenceslaus IV * The royal pair were married in the Abbey January, 1382, the first and only reigning sovereigns whose marriage took place here. Anne was crowned two days later by Archbishop Courtenay. Richard was in a marked degree a Westminster King; his coronation at the Abbey was more splendid than any that had gone before, and was distinguished by the creation of the "Knights of the Bath," who from this time for four hundred years formed part of the coronation ceremony. He partly rebuilt Westminster Hall, and also the great northern entrance of the Abbey, as well as some bays of the nave; his badge, "The White Hart," used to be in the glass of the window to the left of the West Cloister door; traces of it are still to be seen on the South Wall of the muniment room and in the Chapel of St. Erasmus. Richard had a special veneration for the Confessor; he bore his arms; "by St. Edward" was his favourite oath; he and his Queen appeared in the Abbey, crowned, with sceptres in their hands, on St. Edward's Day, as in the King's picture. On one memorable occasion Richard, then a boy of fifteen, quelled a dangerous rebellion by his personal courage and tact. After hearing mass in the Abbey in the morning he rode out and encountered the rebels at Smithfield; while he was parleying with them, their leader, Wat Tyler, was suddenly struck down and slain by the King's followers. For a moment the fate of the Royal party wavered in the balance, but Richard, crying to the rebels, "Gentlemen, what are you about? Have me for your captain," placed himself at their head, led them to Islington, and by granting the required charter, induced them to disperse to their homes. In spite of the promise of his early years, Richard, though a prince of surpassing beauty and winning manners, was of unstable character, and after a chequered career he was deposed by Henry of Lancaster, and was murdered or starved himself to death at Pontefract Castle. A body, purporting to be his, covered with lead all but the face, was "placed on a litter covered with black, and having a canopy of the same" (Froissart), and taken to St. Paul's, where it lay exposed to public view for three days, and was then obscurely buried at Abbot's Langley, in Hertfordshire. In 1413 the body was disinterred by Henry V.'s orders, and removed to Westminster Abbey, "with great honour, in a chair Royal," the King and his nobility following. There he was buried in the tomb which Richard had himself raised over the remains of his beloved first wife, Anne. She died at the Palace of Sheen, and the King so passionately loved her that he not only abandoned and cursed the place where she died, but pulled down the building. Her funeral was "magnificently done. Abundance of wax was sent for from Flanders, to make flambeaux and torches, and the illumination was so great on the day of the ceremony that nothing like to it was ever before seen" (Froissart). The tomb is a close copy of Edward III.'s, and fills up the whole large end bay. The names of the master masons, Henry Yevele* and Stephen Lote, and the coppersmiths, Nicholas Broker and Godfrey Prest, all citizens of London, have been preserved, and by the indentures the tomb was to be completed in 1397; it cost £670,† £270 being for the marble work only. The effigies are of mixed metal, gilded all over, and are undoubtedly portraits. By the King's own wish he was represented holding the Queen's right hand tenderly in his, but both arms have been stolen. He is attired in the coronation robes, his hair curls, and he wears a pointed beard. The cape to his mantle is bordered with "peasecod shells open with the peas out," a device which puzzled the old commentators, but which has since been explained as the broomscods of the Plantagenets. The effigies are stamped all over with badges and patterns, among them the well-known white hart, and the rising sun, besides the two-headed eagle and the lion of Bohemia. The Queen's bodice was set with precious stones; the table beneath the figures is fretted with fleurs-de-lis, lions, eagles, and leopards. There used to be twelve gilt images of saints and eight angels round the tomb, besides enamelled coats-of-arms. Upon the inside of the wooden canopy over the tomb are painted a representation of the Trinity and the Coronation of the Virgin, and Queen Anne's coats-of-arms. The painter was one John Hardy. Round the edge is a Latin rhyming inscription like the one upon Edward III.'s tomb. Through a hole in the wooden case visitors to the Abbey used to put in their hands, and a Westminster schoolboy removed the King's jawbone in 1776, which was restored by his descendants in 1906.

* Reigned 1378–1419. John Huss was burnt and the Hussites were persecuted in his reign.

* Yevele was master mason here for many years and probably designed the new Nave, also the tombs of Edward III. and Langham.

† Equal to about £10,000 of modern money.

Coronation Chair.

Coronation Chair.—The Coronation Chair was made for Edward I. to enclose the famous stone of Scone, which he seized in 1297, and brought from Scotland to the Abbey, where he placed it under the Abbot's care. The Scots made repeated and vain efforts to induce Edward to give it back.* Tradition identifies this stone with the one upon which Jacob rested his head at Bethel; Jacob's sons carried it to Egypt, and from thence it passed to Spain† with King Gathelus, son of Cecrops, the builder of Athens. About 700 B.C. it appears in Ireland, whither it was carried by the Spanish King's son Simon Brech, on his invasion of that island. There it was placed upon the sacred hill of Tara, and called Lia-Fail, the "fatal" stone, or "stone of destiny," for when the Irish Kings were seated upon it at coronations the stone groaned aloud if the claimant was of Royal race, but remained silent if he was a pretender. Fergus II. (d. 501), the founder of the Scottish monarchy, and one of the blood Royal of Ireland, received it in Scotland, and King Kenneth (850) finally deposited it in the monastery of Scone. Setting aside the earlier myths it is certain that it had been for centuries an object of veneration to the Scots, who fancied that, "while it remained in their country, the State would be unshaken." Upon this stone their Kings, down to John Balliol, were crowned, and it is said that the following distich had been engraved upon it by Kenneth :—

Ni fallat fatum, Scoti quocunque locatum
Invenient lapidum regnare tenentur ibidem.‡

A prophecy which was fulfilled at the accession of James VI. of Scotland and I. of England. Edward had a magnificent oaken chair made to contain it, painted by Master Walter (one of the artists of the Painted Chamber in Westminster Palace), and decorated with patterns of birds, foliage, and animals on a gilt ground, protected by a sheet of glass, and this is the same chair whose battered remains we see before us. The figure of a King, the Confessor or Edward I., his feet resting on a lion, was painted on the back. The gilt lions below are modern. Upon this chair and stone, which are moved into the Sanctuary at coronations, the Sovereigns of England have ever since been crowned. The only state occasion upon which it has been taken out of the Abbey was when Oliver Cromwell was installed in it as Lord Protector in Westminster Hall. During the Great War the chair and stone were placed for safety in the crypt beneath the Chapter House. In Addison's time the chair was unguarded by railings, but the guides exacted a forfeit from every person who sat down in it. The eighteenth-century contempt for ancient relics is well illustrated by Goldsmith's Citizen of the World, who "saw no curiosity either in the oak chair or the stone; could I indeed behold one of the old Kings of England seated in this, and Jacob's head laid upon the other, there might be something curious in the sight." In the 19th century various names were cut on the chair, amongst them that of one "Abbot," who boasted that he had slept all night on the famous stone. In June 1914 some injury was done to the woodwork and to the stone mullions at the back of the chair by a bomb attached to one of the crockets in a lady's handbag.

Close by are the **Sword,** "the monumental sword that conquered France" (Dryden), and **Shield** of Edward III., which were, it is said, carried before the King in France. The sword is 7 ft. long, and weighs 18 lb.

* The stone is 26 inches long, 16 wide, and 11 thick, and is fixed into the chair by clamps of iron.

† According to Scottish lore, Pharaoh's daughter Scota carried it to Albion, and Moses foretold that victory should follow the stone.

‡ "If Fates go right, where'er this stone is found
The Scots shall monarchs of that realm be crowned."

The Screen.

(Formerly the Reredos to the High Altar.)

The ancient fifteenth-century stone screen which closes the west side of this Chapel has been generally attributed to the reign of Henry VI., but is now believed, from internal evidence, to belong to the reign of Edward IV. Upon the frieze are sculptured the principal events, real and imaginary, of Edward the Confessor's life.* The subjects are (beginning on the left) :—

1. The nobles swearing fealty to Queen Emma in the name of her unborn son.
2. The birth of Edward the Confessor, which took place at Islip, in Oxfordshire, 1004.
3. His Coronation (1043). On each side of the King are the Archbishops of York and Canterbury.
4. King Edward is alarmed by the appearance of the devil dancing on the casks which contained the danegelt. The danegelt was a tax imposed by Ethelred on the people to bribe the Danes to leave the country, but it was remitted by Edward after this vision. The figure of the demon has been broken off.
5. Edward warns a scullion, who is stealing his treasure, to escape with his booty before the return of Hugolin, the Royal Chamberlain. The King is represented in bed, the thief kneeling at the chest.
6. The appearance of our Saviour to Edward when at Mass.
7. Edward sees in a vision the shipwreck of the King of Denmark, who was drowned on his way to invade England. In front is a small boat, and an armed knight falling into the sea; behind is a ship, and at the top are falling towers, supposed to represent the failure of the expedition.
8. The quarrel between Harold and Tosti, Earl Godwin's sons, from which the King prophesies their future feuds and unhappy fate. The boys are in the foreground; at the back, Edward, Editha, and the Earl sit at a table.
9. Edward's vision of the seven sleepers. He sees them turn from their right sides to their left—a portent of misfortune during the seventy years in which the sleepers were to lie in their new position. The King's messengers

* These sculptures resemble the pictures in a MS. Life of the Confessor, in Trinity College Library Cambridge.

are represented arriving at the cave and verifying the vision.

10. St. John the Evangelist in the guise of a pilgrim asks alms of the King, who, finding his purse empty, gives him a valuable ring off his finger.

11. Blind men restored to sight by washing in the water used by Edward. The King is in the foreground, washing his hands; at the side an attendant presents the water to the blind men.

12. St. John restoring Edward's ring to two pilgrims in Palestine, bidding them anuounce to the King his approaching end.

13. The pilgrims * giving the ring and message to the King shortly before his death. This is the famous ring which was kept among the relics.

14. A doubtful one, generally said to be the dedication of the Abbey Church in 1066.

South of Edward I.'s tomb is a large grey slab with a tolerably perfect brass to **John of Waltham,** d. 1395, Bishop of Salisbury. Richard II. made him Master of the Rolls, Keeper of the Great Seal, and finally Lord Treasurer. So great was Richard's affection for him that "he caused him to be buried, though many muttered thereat, in the Chapel of the Kings, and next to King Edward I.," the only person not of Royal birth in the Chapel. There was great indignation at such an intrusion into the Royal Chapel, "many men envying him the honour"; but the Abbey authorities were compensated by the present of two splendid copes and a large sum of money from the King and the Bishop's executors. The brass represents the Bishop in his mass vestments, with his pastoral staff; within the crook and down the front of the chasuble are representations of the Virgin and Child.

DEAN'S YARD AND THE PRECINCTS.

THE Dean's Yard was formerly in the centre of the monastic buildings, aud under the name of "The Elms" formed part of the Abbot's garden. The approach from the Sanctuary is now beneath an ugly gateway built by Sir Gilbert Scott. The column (also designed by Scott) erected in memory of the Old Westminsters, who fell in the Crimean War, and in the Indian Mutiny, is opposite this entrance and on part of the site of the old Gatehouse, pulled down in 1776, where Sir Walter Raleigh spent the night before his execution in the company of Dean Tounson, who was with him on the scaffold (October 29, 1618). The patriot John Hampden, Sir John Eliot, Richard Lovelace, the cavalier poet, who wrote the famous lines: "Stone walls do not a prison make, nor iron bars a cage,"† and Lilly, the astrologer, were some of the notable persons imprisoned here. The Sanctuary Tower, a square Norman fortress, stood on the site of Westminster Hospital. It contained two chapels, where those who had taken sanctuary were expected to attend service. Close beside it was the Belfry Tower, "whose ringings, men said, soured all the drink in the town." The right of sanctuary had been a privilege belonging to the West Monastery and Church from earliest times, but the Sanctuary area gradually became a gross scandal to the neighbourhood, a "very cave of Adullam" where all the thieves, murderers, and vagabonds took refuge from the law; the Sanctuary rights were therefore much restricted under Queen Elizabeth, and finally abolished by James I. Until 1778 the "Anker's House" still existed close to St. Margaret's Church, and here it was that the Westminster hermits lived, who were consulted even by Kings, so great was their reputation. It is recorded that Henry III. visited one of these anchorites more than once. Richard II. asked the advice of another before going to meet Jack Cade, and Henry V. is said to have confessed the errors of his youth and asked absolution from the hermit after his father's death, which took place in the Jerusalem Chamber close by. Standing farther back, behind the Chapter House, is the old Jewel Tower, which was built, probably by Richard II., on a site purchased from the monastery by his grandfather, Edward III. Here for many years the Regalia and other Crown jewels were kept; later on, the Acts of Parliament were lodged here, until in 1864 these were removed to the Victoria Tower. The building is interesting architecturally both within and without; in shape it is oblong, with a square addition to the south-east, and on the north is a newel staircase, which gave access to the top floors. The upper story has a fine timber roof, and the bosses on the ribs of the ceiling on the ground floor are beautifully carved with human heads, foliage, dragons, birds, etc. Within Dean's Yard a few remains of the monastery still exist in the Canons' and School houses. These old buildings filled up much of the Square now known as Dean's Yard, and it was not till 1756 that the Monks' dormitory, then practically a ruin, was cleared away with other interesting remnants of the monastery, and the materials used to construct the Terrace, upon which several of the houses now standing were built, some of which were used for School boarding houses. But a row of ancient buildings still blocked up the "Green," and it was not till 1815 that these were pulled down, the space in the centre cleared and sown with grass. The railings round were not added till 1826; the pump, which formerly supplied the School

* The pilgrims are said to have come from Ludlow, where there is a representation of the story in the window of St. Lawrence's Church.

† In the Lyric: "To Althea from Prison."

with water, was left in its place opposite the Headmaster's house till 1872, although it had been dry over 20 years before. The original use of the Green as a playground for the boys of Westminster School was somewhat modified as the numbers increased, and it is now only used during the winter months for this purpose.

formed part of the Guest House, and a lay headmaster was appointed. The almonry boys were still taught by a monk, probably in the West Cloister. Both these Schools were absorbed into one under Henry VIII,, and re-endowed in 1561 by Queen Elizabeth, who is revered as the actual foundress of the

REMAINS OF THE REFECTORY IN THE GARDEN OF ASHBURNHAM HOUSE.

Westminster School.

From the earliest times there was a School for novices within the monastic precincts, but it was not till Abbot Litlyngton's time, late 14th century, that mention is made of the "almonry boys," who had a separate School called the Sophouse, which formed part of the Almonry, on a site near the junction of Victoria Street and Great Smith Street. About a century later some of these scholars, called the grammar school boys, were moved to a house (now the Headmaster's residence) which then

great public school of St. Peter's, Westminster. The connection between the scholars and choristers was not finally severed till 1848, when a separate Choir House was built. Westminster School has remained in close association with the Abbey ever since its foundation. The Dean is *ex-officio* Chairman of the Governing Body; a daily service for the School is held in the South Transept, and the King's Scholars, wearing white surplices, and the boarders attend morning and afternoon service on Sundays. Since the accession of James II. the King's Scholars are present in

the Abbey at every Coronation by ancient custom, and acclaim the Sovereign as he passes into the Choir beneath the organ loft.

Little Dean's Yard.

In Little Dean's Yard are grouped the principal School buildings, which have gradually replaced the monastic offices. Thus the second master used to be lodged in a tower, close to the present entrance into this Yard, over a gateway which was adjacent to the Monastic Granary. The granary itself, a long room built on stone arches, was used as a dormitory for Queen Elizabeth's 40 scholars and remained in the scholars' occupation for over 200 years. By the end of the 17th century the room was practically in ruins and, before Queen Anne's death, Dean Atterbury, in conjunction with the great architect, Sir Christopher Wren, planned a new dormitory, and collected a sum of money which he added to a legacy left by an Old Westminster, the Queen's oculist Sir Edward Hannes, for the same purpose. The present site in the College Garden was chosen but, owing to the opposition of the Head Master, Dr. Freind, and of some of the prebendaries, the building was not completed till after the deaths of the architect (1733) and of the Dean (1731) who was in exile for his political opinions.

School.

At the foot of the steps leading to "School," *i.e.*, the great schoolroom, is a gateway erected 1734 in the place of the ancient one; the steps date from Queen Elizabeth's time. Above it is her coat of arms, which was restored by an Old Westminster in the early 19th century. The room itself formed part of the Monks' Dormitory, the other half is now the Chapter Library. The fine roof of chestnut wood dates from Henry VI.'s reign. The lower portion of the walls and some of the windows belong to the late 11th and early 12th century, the upper walls to the 13th, but much of the old work was destroyed and rebuilt by Wyatt in the 19th century. The room is divided by an iron bar from which used to hang a curtain, separating the upper and lower School, as practically all the boys were taught here till about 1880, when extra class rooms were constructed. Over this bar on Shrove Tuesday the College cook throws a pancake, which is scrambled for now by some of the King's Scholars, formerly by the whole school, and the boy who secures the prize goes, in a procession headed by the cook, to the Deanery, there to receive by ancient custom a guinea from the Dean.

The Head Master's Chair is said to have been presented to the famous Head Master, Dr. Busby (see page 46) by Charles I.; before it is the Rod Table, also dating from his time, and two ancient chairs which were used by the Masters from the time of Henry VIII. till the 17th century. The rods used to be kept in a room called the rod room, which was separated from School by a modern wall, but restored to it by Dean Stanley, who also gave a Tudor door, which he believed to be that of the ancient Star Chamber, to one of the class rooms. A curious 17th century niche behind the rod room (now destroyed) used to be known as the Shell, and gave its name to the form taught in front of it. In another class room is a fine mediæval ceiling and windows of the same date, hidden by wainscoting, also a mantelpiece and table dating from the 17th century. Upon the modern panelling round the walls of School are painted the coats of arms of Head Masters and famous Old Westminsters, the walls above are covered with the names and dates of many members of the school, amongst these are often several generations of one family. In 1921 an oak screen, designed by Sir Robert Lorimer, was placed against the South Wall in memory of the 220 Old Westminsters who fell in the Great War (1914-1918); in the windows above it (designed by Douglas Strachan) are the Royal arms and those of the School in the centre, and in the side windows the arms of Trinity College, Cambridge, and Christ Church, Oxford, in both of which are scholarships founded for the exclusive benefit of the Westminster scholars. Facing the entrance to "School" is a marble tablet, designed by A. B. Jackson and C. L. Eastlake, and unveiled by Dr. Gow, the Headmaster, in January, 1907, commemorating the six Old Westminsters killed in the South African War. Close by is a door leading into the Busby Library, a room re-built by Dr. Busby, which is rather later than Ashburnham House, but is probably also from the designs of Inigo Jones, the date 1681 is upon the mouldings of the ceiling. On the same site was an earlier room "fitted up at his own cost" and given to the school for a library by the great Dean Williams, who also turned the other part of the Monks' Dormitory into the Chapter Library. The Scholars were temporarily turned out of their original room into another at the upper end of School (probably the Rod Room) by the Prebendaries after Dean Williams had been sent to the Tower. The bookcases in Busby's library also belong to his time, and he bequeathed to it the greater part of his books; there are many other valuable books, some of which were left to the school by Mildred Lady Burleigh, including a work by Erasmus, with the arms of Henry VIII. and Catherine of Arragon stamped upon it. Over the door is a tablet to the Old Westminsters who fell in the Indian Mutiny.

The Scholars' Dormitory.*

This interesting room, which is situated on the West side of College garden, was actually built under the direction of the Earl of Burlington, after Wren's death (1733). It is built of Bath stone, and was planned after the same pattern and size as the ancient dormitory, *i.e.*, the boys sleep on the first floor, while below an open cloister takes the place of the vaults under the monks' granary. For about a century this was the general living room of "College," only the

* For a full description of this room and of all the School buildings, see "Westminster School," by L. E. Tanner.

seniors having " houses " or cubicles, the beds, with a desk beside each, were ranged against the walls, which are covered with the names of former King's Scholars. Here every year since 1730 the boys act a Latin Play, a custom which dates from the reign of Queen Elizabeth, the Queen having specially ordered that a play should be acted annually for " the encouragement of good elocution." The play was acted in the " College Hall "* till the middle of the 18th century. The present drop scene and back scenes were first used in 1857, the rest of the scenery is modern.

A cap is still handed round to the Old Westminsters present, after the play, by one of the scholars, which is supposed to cover the cost of the dresses and other expenses.

The dormitory has been entirely remodelled since 1846, when the open piazza below was turned into three rooms, and a sanatorium built at one end: further alterations were made in 1895.

Ashburnham House.

North of Little Dean's Yard this beautiful 17th century house stands on the site of the Prior's house, which seems to have been built and added to at various times from the 12th to the 16th centuries, and contained a large hall long erroneously identified with the monks' Misericorde. The Refectory was situated behind this hall, and the wall which separated it from the South Cloister still exists. Embedded in it are remains of the 11th and 14th centuries' work and a 13th century doorway into the Cloister; south-west was the " Misericorde," an upper chamber resting on vaults, where the monks were allowed to eat meat, and where the grammar school boys had their meals.

After the Dissolution and during the ten years (1540-1550) when there was a Westminster Bishopric, the Bishop* lived in the Deanery, the Prior's house was occupied by the Dean (Benson) and hence called the Dean's House for a time. It was afterwards let to various persons of note connected with the Court in the reigns of Queen Elizabeth and the first Stuart Kings. The house is said to have been rebuilt or remodelled by Inigo Jones, the great architect, when Sir Edward Powell, Master of Requests under Charles I., was the tenant (1630-1640). A later and less trustworthy tradition assigns the rebuilding to Webb, Inigo Jones's pupil, after the house had passed into the hands of Colonel William Ashburnham (1662), a noted Royalist and personal friend of Charles II. In 1730 his descendant, Lord Ashburnham, leased it to the Crown, and the King's and Cotton Library were kept there until, in 1731, a disastrous fire broke out, when the precious books and MSS. were rescued with great difficulty; the Head Master, Dr. Freind, and the famous Dr. Bentley taking an active part, Bentley " in his nightgown and great

THE ABBOT'S COURTYARD.

* See next page.

* Thirlby.

wig." The beautiful staircase and panelling, which belong to the Inigo Jones period, fortunately remained intact. In 1739 the house was bought back from the Ashburnhams by the Dean and Chapter, and divided into two prebendal houses. In one of these Milman (Canon of Westminster 1835-1849, Dean of St. Paul's 1849) wrote his *History of Latin Christianity*.

After the Public Schools Act of 1868 the School was empowered to purchase three houses from the Dean and Chapter when they next became vacant. These were:—Ashburnham House, occupied by Lord John Thynne (d. 1881), Sub-Dean of the Abbey; the part already divided from it, where the Abbey organist (1841-1882), James Turle, was living; and 18 Dean's Yard, which is said to have been the Monk Bailiff's house, and was then the official residence of Archdeacon Jennings, who died at an advanced age in 1883. After the Dissolution Sir Thomas Aylesbury, father-in-law of the great Lord Clarendon, the historian, lived here, in 1714 it became a prebendal house and was first used as such by Archdeacon Sprat, son of the Dean.

The College Hall.

This was built by Abbot Litlyngton in the late 14th century (1369-1376), and was the Abbot's state dining room. The Abbot's arms can be seen held by the angels which support the beautiful timbered roof. The Minstrel's Gallery at the west end only dates from Tudor times, but no doubt replaced an older one, as it was the custom for a monk to read or chant to the Abbot and his friends during meals. Until the middle of the 19th century the room was warmed by an open brazier, the smoke escaping through a louvre or lantern in the roof, which still exists. According to tradition it was in this hall that Elizabeth Woodville and her daughters, with the boy prince Richard of York, "sat alow on the rushes all desolate and dismaied" when she claimed the Abbot's protection in 1483 for the second time. The tables of old oak, marked and scored by many boys' fingers and knives, have always been said to have been made from the ships of the Spanish Armada, which were wrecked on our shores. The wainscoting dates from the middle of the 18th century, when the Hall was "beautified and adorned," and new paving added. In earlier times the walls were hung with tapestry. Above the High Table are the arms of the College of Westminster, Christ Church, Oxford, Trinity College, Cambridge, and the Order of the Bath, the Deans being *ex-officio* chaplains of the Order. The Tudor ships in each corner were inserted by Dean Robinson, Lord Almoner to the King, who also had the arms re-painted. After the Dissolution the Hall was lent to the school by the Dean and used as the dining room of the College, and here the day boys have their dinner and tea, while once a year the Dean and other members of the Governing Body entertain the King's Scholars and Old Westminsters to dinner in this place. The Scholars recite Latin verses and epigrams after dinner, and copies of these used to be hung round the walls. Until about the middle of the 18th century the Dean and Canons dined in Hall in turns with the boys, and called them up to the high table to undergo verbal examinations. Behind the screen was the Abbot's private kitchen—now used by the College cook.

The play was acted here until 1730, when it was moved to the new Dormitory. The stage was under the gallery, and dresses were hired from the office of the Revels and brought here in barges. In 1564 there is an entry of the expenses of two plays "plaied by the Children of the Grammar School in the Colledge of Westminster before the Queene's Majisty," Elizabeth must have been well pleased, as she came again the following year.

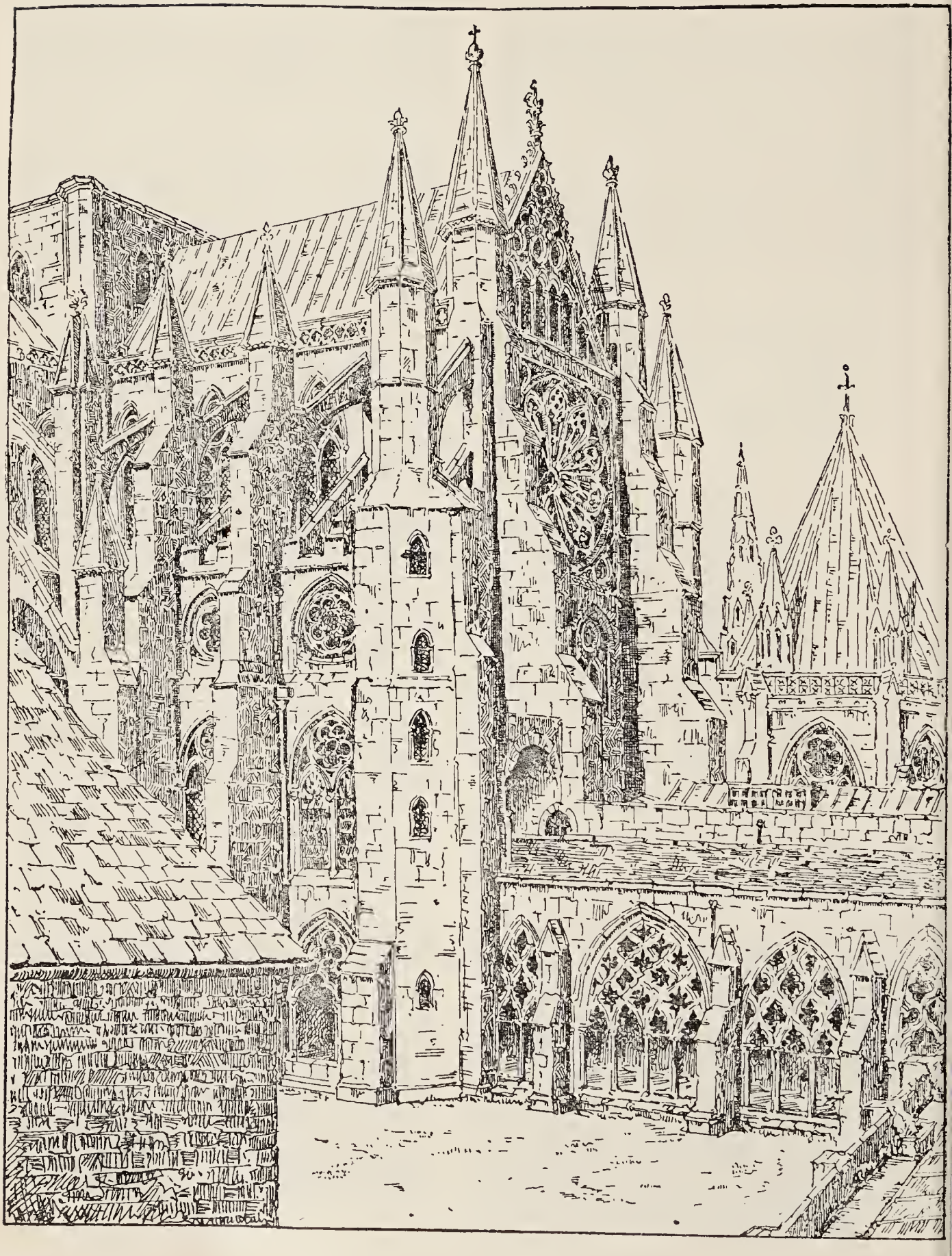
The Abbot's Courtyard and House.

Entering the Cloisters from Dean's Yard, a dark arch on the left leads into a small courtyard. Facing the entrance are some sixteenth-century rooms built by Abbot Islip, including the Jericho Parlour, which leads into the famous Jerusalem Chamber; on the left is the College Hall, on the right is the other part of the Abbot's house, used since the dissolution of the monastery as the Dean's residence. The Abbot's "place" (palace) as it was called, has been added to and altered at various times, but much of the original house, dating from Litlyngton's time, still remains. Part of a wall of a much earlier date runs along one side of the Abbot's long room, now the Dean's Library, which has a western window overlooking the Dean's Yard entrance. The eastern portion of the Long Room has a fine fourteenth-century window, and was no doubt the Abbot's private chapel; below the modern floor are fragments of tiles, of the same style as those in the Chapter House. The Abbot's house was known in the early sixteenth century as Cheney Gates Manor, so called from a chain stretched at night across the entrance to the Cloisters. Elizabeth Woodville lived in the Abbot's house, while her husband, Edward, Duke of York, fled into temporary exile at the end of Henry VI.'s reign, and here in 1470 her eldest son, Edward (afterwards Edward V.), was born. In 1483 the widowed queen again took refuge here, with her younger children, and while in sanctuary was persuaded to give up her second son, Richard, to his uncle, the Duke of Gloucester. In 1486 she appears to have leased the Abbot's house, and lived here again for a time. In 1640 the Irish Archbishop Ussher* inhabited the Deanery when he came up to attend the Long Parliament. During the Commonwealth John Bradshaw, President of the Council, leased the Deanery and died in the house. In the Triforium is a little room which is traditionally called Bradshaw's Room, as here he is supposed to have kept his books and retired to study.

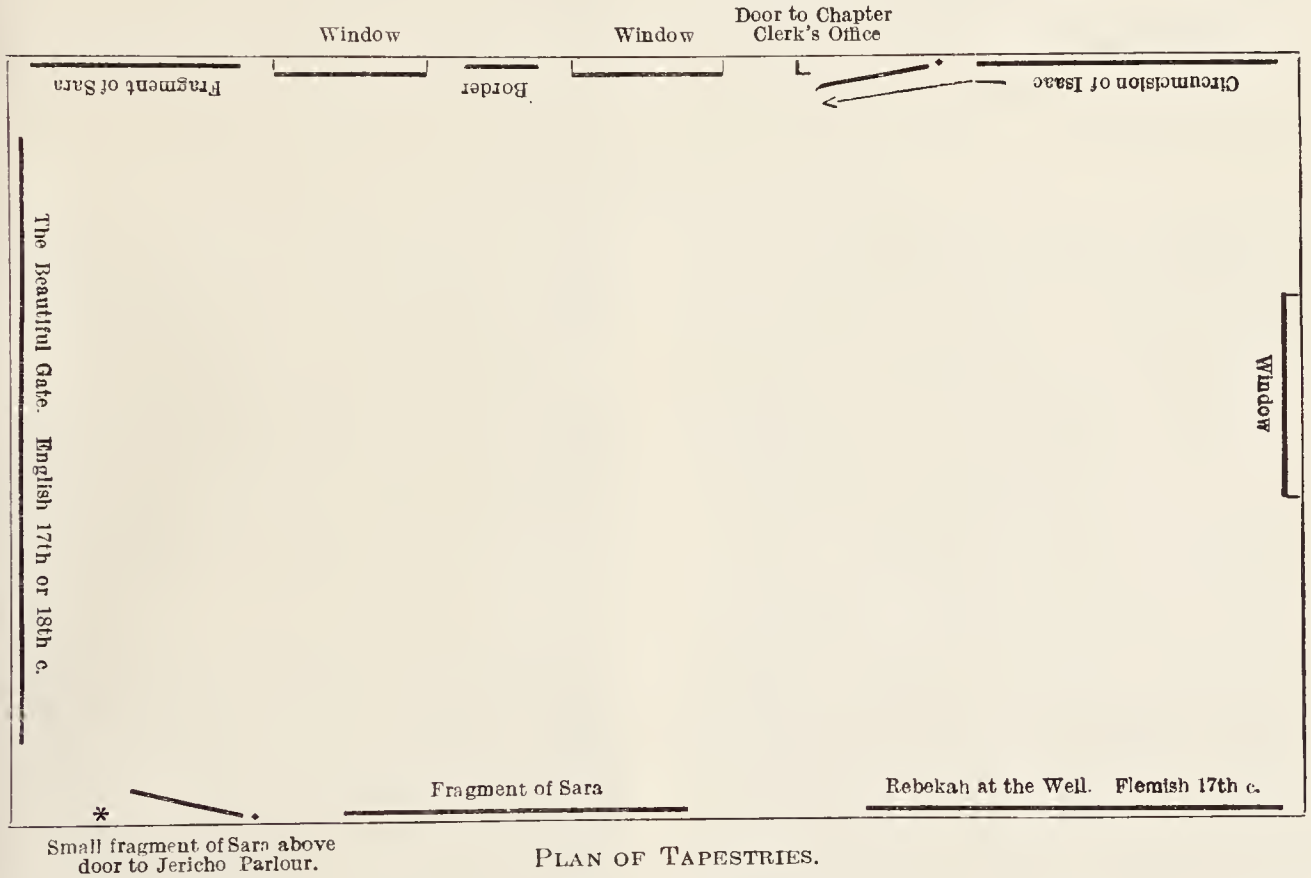
The Jerusalem Chamber.

The approach to the famous Chamber is through a smaller room, added with the apart-

* Page 75.



ments above it by Abbot Islip in the late fifteenth century; it is known as the **Jericho Parlour** and contains some fine linen scroll panelling. In the vestibule is a little niche which once held a lamp, and there are remains of fresco paintings and inscriptions on the wall. The Chamber itself formed part of the monastic buildings erected by Litlyngton, and was used by the Abbots as their withdrawing room, their dining room being close by in the College Hall. The cedar wood, with which the walls are lined, is said to have been brought from Lebanon; the name of "Jerusalem" was thus appropriate to the Chamber. Here it was that Henry IV. died, and the traditional story, so finely dramatised by Shakespeare in



PLAN OF TAPESTRIES.

the play of "Henry IV."—which credits Henry V. with putting on his father's crown before his death—is connected with this room. The two modern busts of the King and his son were placed here by Dean Stanley. Henry IV. was preparing an expedition to the Holy Land in 1413, and visited the Abbey on the eve of his departure. "While he was making his prayers at St. Edward's shrine to take there his leave and so speed him on his journey, he became so sick that such as were about him feared that he would have died right there. Wherefore they, for his comfort, bare him into the Abbot's place and laid him down before the fire in this chamber. On coming to himself and learning that he was in the chamber named Hierusalem, then said the King, 'Laud be to the Father of Heaven! for now I know that I shall die in this chamber, according to the prophecy made of me beforesaid, that I should die in Hierusalem,' and so he made himself ready, and died shortly after."* The Chamber was re-decorated by Lord Keeper Williams, Dean of Westminster in the reign of James I. His arms, combined with those of Westminster and Lincoln (he was also Bishop of Lincoln) may be seen in the coloured glass in the north window, and also on the carved cedar-wood mantelpiece, which he erected to celebrate the betrothal of Charles I. —then Prince of Wales—and the French Princess Henrietta Maria (1624), when he entertained the French Ambassador with a grand banquet in this room; on either side of the fireplace are carved heads of the betrothed pair. The modern tiles have been removed and the original stone fireplace revealed, on either side are the coats of arms of the Abbey and of Dean Foxley Norris. The other fragments of coloured glass here and in the Jericho Parlour are of various periods and were collected and placed here by Dean Andrewes. In the north window, below William's arms, the small panes belong to the reign of Edward III. The chamber has been the scene of many stately gatherings. Here it was that the Assembly of Divines met in 1649, driven by the cold from Henry VII. Chapel. In the nineteenth century the Revisers of the Old Testament assembled in this room. The

* Fabyan's Chronicle.

Chapter meetings take place here. The Dean gives permission for the use of the Chamber on various special occasions.

The Tapestries.

These* have been recently cleaned and repaired, and the subjects identified (see page 99 for the positions of the pieces). The Circumcision of Isaac and the fragments of the return of Sara from the Egyptians belong to the "History of Abraham," which is in the great Hall at Hampton Court. The right-hand part of the Circumcision is now in St. Faith's Chapel,† the borders of all these pieces are missing except a strip from the Sara series which is hanging between the windows. The Rebekah at the Well, opposite the Circumcision, belongs to a later and inferior set. The healing of the lame man by St. Peter at the "Beautiful Gate" of the Temple is from a series called the Acts of the Apostles, apparently made in England by a weaver using a Flemish mark, these are distributed in different places, Boughton and Haddon Hall, and have not all been found. Some of the subjects, including this one, are based upon Raphael's designs, but these are very much simplified. In St. Faith's Chapel, a piece of tapestry facing the entrance, similar to that behind the portrait of Richard II., and to another, which is in the Deanery, are thought to belong to a set at Holyrood, of Flemish manufacture, sixteenth or seventeenth century.

THE CLOISTERS.

THE only remains of the original Norman Cloisters are a few arches built up in the Undercroft as a specimen of the style; they were much lower than the present Cloisters and were roofed with wood. A great fire in. 1298 probably destroyed or ruined most of the old building. The present Cloisters were not begun till the thirteenth century, when Henry III.'s church was building, and were finished in the late fourteenth century, towards the end of Richard II.'s reign. The difference in dates can only be detected by a careful examination of the tracery and vaulting.

The first four bays of the Eastern Cloister, including the entrance to the Chapter House, which was finished in 1253, were begun by Abbot Henley early in 1244, shortly before his death, and continued by Abbot Simon de Bercheston; he died of the plague in 1249, and is buried in this walk. The last two bays were not completed till the late fourteenth century, to which period the Western and Southern Walks belong. The beautiful East Cloister door and the first four bays of the North Walk coincide in date with the building of the Choir Aisle, also in Bercheston's time. Notice the heads of Henry III. and Queen Eleanor of Provence on either side of this door, and also the roses in the mouldings. The last two bays and the West Cloister door are of a later date, and, like the West and South Walks, were begun (1350) during the abbacy of Bercheston's successor, Langham (see page 49), and finished (1366) two years after he became Bishop of Ely, by the next abbot, Nicholas Litlyngton, who, when prior, had superintended the work for many years before; his initials and arms are carved upon some of the bosses.

Langham gave generously to the building of the Cloisters, and bequeathed large sums to ensure the continuance of the Nave. The Cloisters have been unfortunately much spoilt by restorations at various times. Blore practically rebuilt the South Walk (1835) and Gilbert Scott, in the later nineteenth century, refaced the stone work, and renewed much of the window tracery in the North Walk.

In these Cloisters the monks spent a great part of their time; at first only the upper half was glazed and the lower part was open to the wind and weather, but later on the whole was filled in with coloured glass. Carpets of hay and straw in winter, and rushes in summer covered the stone floor and benches, the walls were decorated with paintings, and lamps were suspended here and there by chains from the roof.

Two monks, called "Spies of the Cloister," superintended the behaviour of the brethren. In the East Cloister the Abbot sat in solitary state, and transacted much of his business, hearing complaints and admonishing the brethren when necessary. On Thursday in Holy Week he held his Maundy here; thirteen aged men were seated on the broad stone bench against the West wall, some of the rings to which the mats for their feet were hooked are visible just below the bench. The Abbot himself washed their feet, which were carefully cleansed first, wiped them with a towel, and then kissed them; after which he gave each man 3*d*., and seven red herrings, also some ale and three loaves apiece. The monks meantime washed the feet of children in the South Walk, where their Maundy seat, "a faire, long bench of stone," still exists. Close to the Abbot's bench is a doorway which admits to the Crypt below, and to the Muniment Room and Triforium above. The Muniment Room is on the West side of the South Transept, overlooking the Choir and Poets' Corner; within it are many ancient documents, which are being gradually arranged and catalogued. On the opposite side to this door are the entrances to the Library, Pyx Chapel, and Undercroft.

In the South Cloister, which belongs to the period of Langham and Litlyngton (1351 to

* Information supplied by the courtesy of Mr. H. C. Marillier.

† See page 46.

1365), the Abbots were usually buried. Five of the Norman Abbots lie in this Cloister. **Vitalis,** d. 1082, whose name was erroneously inscribed on Laurence's tombstone, lies at the feet of **Gervase de Blois.** Sulcard's history of the Abbey was written while Vitalis was Abbot and dedicated to him. **Gilbert Crispin's** (d. 1117) worn slab of black marble, the oldest sculptured effigy here, was moved beneath the bench in the 18th century to preserve it. In Gilbert's time the Confessor's coffin was opened (1102) and the body found " incorrupt, the sceptre, crown, and robes intact, the face, rosy and smiling." Gundulph, Bishop of Winchester, tried to draw a hair from the white beard as a relic, but was reproved by the abbot. Gilbert, a saintly man, was followed after a gap of three years by **Herbert,** d. 1136, he had a long dispute with the Prior Osbert de Clare, who wrote afterwards a life of the Confessor, about the ruinous state of the monastic buildings, which embittered the first part of his time but was finally healed. His grave is nearer the Refectory door. His successor, **Gervase de Blois,** deposed 1157(?), died 1160, buried at the feet of Humez, was a natural son of King Stephen's and a man of indifferent character.

The first attempt to persuade the Pope to canonize the Confessor was made by Gervase, who sent Prior Osbert on an unsuccessful mission to Rome for the purpose in 1139.

Further East again is the gravestone of his successor, **Abbot Laurence,** d. 1173, a favourite of Henry II. and the Empress Maud, who was successful in obtaining the long promised canonization of the saintly King, February 7, 1161. Laurence was granted the favour of wearing the Mitre, Ring and Gloves by Pope Alexander III., but died before the precious gifts arrived. The next abbot, **Walter of Winchester,** d. 1190, buried further West, was granted the additional privilege of the dalmatic, tunicle, and sandals, but was inhibited from wearing the mitre on account of the disgraceful quarrel for precedence between the two Archbishops in St. Katherine's Chapel (see page 107). **William Postard** (d. 1201), described as " Pater et Pastor," who followed Walter, was therefore the first abbot who wore the mitre, he lies next to Walter. The slab with a worn effigy in full vestments belongs to **William de Humez** (d. 1222), who collected large sums of money for the building of the new Lady Chapel, but died two years after the young King, Henry III., had laid the foundation stone. Under a large blue stone are said to lie 26 monks who died (1348-49) of the same plague which carried off their Abbot, Bercheston.

A beautiful thirteenth-century doorway used to lead into the monks' refectory; on one side are four recesses where were towel cupboards, which were originally closed with wooden doors and had hooks inside for hanging up the towels. Round the corner in the West Cloister is a recess said to have been the monks' lavatory. On some of the bosses in this Southern Cloister are Litlyngton's initials and arms, and it was he who rebuilt the great dining-hall more than half a century after the fire of 1298. Part of the Norman dividing wall remains along the lower part of this walk, but the upper part of the wall arcading dates from Litlyngton's time.

In this walk the barber shaved the monks' heads—once a fortnight in summer and once every three weeks in winter. The two vaulted bays leading to the entrance into Dean's Yard used to be the monks' parlour, where they received guests, and were even allowed to entertain ladies of rank. The outer gateway itself belongs to Litlyngton's time; heads of Richard II. and this Abbot are on either side of the outer arch, and above is the window of the Dean's library, built at the same time (late fourteenth century). In the niches above the gate used to be figures of the Confessor and the Pilgrim.

We now enter the West Walk, where the monks had their school; not only the novices but also little boys from the neighbourhood were taught here by a brother, called the Master of the Novices, who had his seat close to the West Cloister door, above which was a picture of the Crucifixion, painted by order of Prior Merston (1376). Upon the sides of these Cloisters were other noble paintings, with a variety of verses alluding to the history of the foundation. A favourite game of the period—" nine holes "—was evidently played by the boys in intervals of leisure, as traces of it are found both in this and in the first bay of the North Cloister close by, where the holes are clearly visible on the stone bench near the Prior's seat. The North Walk was the monastic library, where certain favoured monks were allowed to read, and occasionally to copy charters or other documents. A special room called the " Scriptorium " was set apart elsewhere in the monastery for the copying and illuminating of manuscripts. Book cases " wherein did lye as well the old auncyeint written Doctors of the Church as other profane Literature, with dyverse other holie men's workes," were pegged against the wall, or stood on the floor and wooden partitions divided the " pewes," wherein the monks sat and studied " all the afternoone till evensong tyme; this was their exercise every day " (Rites of Durham). These little studies with wooden benches and tables were placed in the best lighted bays, and it has been pointed out that this Walk was chosen for the library because of the warm south sun, and also as the farthest from the smell of dinner, and the clatter of plates in the Refectory. The green or garth in the centre seems to have been used as a garden; the cemetery where the lesser brethren were buried was situated to the north-east, where the Chapter House now stands. After the Dissolution the Westminster boys held their fights on this green, and even played racquets and football in the Cloisters. The walks also were haunted by beggars and all sorts of disorderly persons, even " idle boys playing cards and dice for money, cursing and swearing the while," until in the eighteenth century the Dean and Chapter appointed a constable to keep order. Amongst these " miserable wretches " the Duke of Portland remembered seeing, in his school days, Sarah,

Duchess of Marlborough, seated on the stone bench, dressed in rags, mourning the death of her only son (d. 1703).

Monuments in the Cloisters.

There are more than a hundred monuments and graves in the Cloisters, some of which are noted here, others are of less interest; the majority commemorate persons connected with the Chapter clergy, the members of the Choir, and Westminster School.

West Walk

The grave of **J. T. Micklethwaite,** b. 1843, d. 1906, surveyor of the Abbey fabric for many years. **Elizabeth Woodfall,** d. 1862, daughter of the well-known printer William Woodfall, who was tried in 1770 for publishing Junius's "Letters to the King."

John Broughton, b. 1703, d. 1789, the most famous pugilist of his day, called on his monument, in deference to the protest of the Dean and Chapter, only "Yeoman of the Guard." It was from Broughton's arms that Rysbrack modelled those of his statue of Hercules.

Tablets to four of the Abbey organists who are buried below: **Dr. Benjamin Cooke,** b. 1734, d. 1793. Cooke became deputy organist at the age of twelve and was afterwards the organist here for thirty years (b. 1762, d. 1793), as well as Master of the Choristers and a lay vicar. He took part in the Handel Festival in the Abbey (1784) and received one of the Royal medals. A large collection of his manuscript musical compositions is extant at the Royal College of Music. His son **Robert,** organist here 1802-1914, lies near his father.

Dr. James Turle,* b. 1802, d. 1882, organist and Master of the Choristers for fifty years.

Sir Frederick Bridge, b. 1844, d. 1924, succeeded Turle as organist, a post he held for nearly 40 years. He retired 1918, but continued to live in the old Prior's House, Lytlington Tower. During this period he not only arranged and superintended the music at the coronation of King Edward VII. and Queen Alexandra (1902), and of King George and Queen Mary (1911), and at numbers of special services, but composed many anthems and chants besides secular works. He was also Professor at the College of Music and Gresham Lecturer. His enthusiastic energy continued unabated until a few days before his death at the age of 80.

Another musician is commemorated and buried in this walk: **Dr. Thomas Dupuis,** b. 1733, d. 1796, a member of an old Huguenot family, organist and composer to the Chapel Royal, where he had been educated as a chorister under Bernard Gates (see North Cloister), who left him in his will an estate in Oxfordshire —North Aston. Three volumes of Dupuis' Cathedral music were published after his death.

Two eminent engravers have memorials in this walk: **George Vertue,** b. 1684, d. 1756, and **William Woollett,** b. 1735, d. 1785—"Incisor Excellentissimus." Vertue was a Roman Catholic; he lies in the North Cloister, near an old monk of his family; he was official engraver to the Society of Antiquaries, and executed most of the plates in the "Vetusta Monumenta," and for the Oxford Almanacks, besides engraving many valuable portraits. For forty years Vertue collected materials for a history of the fine arts in England; these Horace Walpole purchased from his widow, and compiled his "Anecdotes of Painting" from these notes. Woollett lies in Old St. Pancras Churchyard; his tablet is by *Banks*; he was the most celebrated English engraver of his time, and had a great reputation abroad. His best known work was an engraving of "West's Death of General Wolfe" (1776), which so pleased George III. that he gave Woollett the title of "Historical engraver to His Majesty."

A mural monument, with no inscription, to **Sir Richard Jebb,** b. 1719, d. 1787, F.R.S., F.S.A., a distinguished physician, one of the staff at Westminster Hospital; later on he became physician to the Royal family, and was a favourite of George III. Jebb's professional reputation was very high; in three years (1779-1781) his fees amounted to 20,000 guineas. Amongst his many friends we may name here the notorious Wilkes, and John Churchill, the poet, whose son he educated at his own expense. He died at his house in Great George Street, close by, from a fever caught when attending one of the princesses. A profile bust gives his features, a portrait by Zoffany is in the College of Physicians. Farther on is a tablet to another physician, **William Buchan,** b. 1729, d. 1805 (buried below), best known as the author of "Domestic Medicine," the first work of its kind in England; 80,000 copies were sold in the author's lifetime.

A cumbrous memorial to **Charles Godolphin,** b. 1653, d. 1720, brother to the first Earl of Godolphin, and Commissioner of Customs, records the "benefactions" of himself and his wife (d. June 24, 1726) to the education of "young gentlewomen of small fortunes" in Wiltshire. The Godolphin School, near Salisbury, was only started sixty years after the death of Lady Godolphin, but still continues to flourish. On her anniversary, June 24, the girls come and place flowers on the monument.

Edward Wortley Montagu, b. 1750, d. 1777, a son of the eccentric traveller, Edward Wortley Montagu, and a grandson of the famous Lady Mary Wortley Montagu, was shipwrecked on his voyage home from the East Indies. The tablet, which is of artificial stone by *Coade*, was put up by John English Dolben, a member of Archbishop Dolben's*

* See window, page 113.

* Dolben was Dean of Westminster 1662 to 1682.

family, in commemoration of a friendship begun at Westminster School, "continued at Oxford, not lessened by the barrier of half the world, a friendship unbroken by death, to be renewed in heaven, if God so will" (from the Latin inscription). Montagu left his friend Dolben heir to his books, and residuary legatee.

North and East Walks.

The earliest memorial commemorates **Edward Bernard,** d. 1584, one of the Queen's scholars on Elizabeth's foundation. An undermaster or usher, **George Jewell,** d. 1725, is buried close by. His widow **Lucia** (d. 1767), who married Vincent Bourne, the well-known Latin poet, survived both her husbands, and lies in Jewell's vault.

Richard Gouland, d. 1659, the first keeper of the Chapter Library (1626) after Dean Williams had re-instituted it in the Old Dormitory. Gouland's inscription speaks of a "large" sum, *i.e.*, £10, which he bequeathed for the purchase of choice books for the Library. A tablet to **John Stagg,** d. 1746, bookseller, is a reminder of the days when bookstalls filled Westminster Hall.

A gravestone to **Thomas Ravenscroft,** d. 1708, aged 80, once bore the inscription: "What I gave I have; what I spent I had; what I left I lost by not giving it." On a mural monument is another curious epitaph to **William Laurence,** d. 1621, aged twenty-seven, who was private secretary or steward to one of the prebendaries.

With Diligence and Trust most exemplary
Did WILLIAM LAVRENCE serve a Prebendary;
And for his Paines now past, before not lost,
Gain'd this Remembrance at his Master's cost.
O reade these Lines againe: you seldome find
A Servant faithfull and a Master kind.
Short Hand he wrote: his Flowre in prime did fade,
And hasty Death Short Hand of him hath made.
Well covth he Nv'bers, and well mesur'd Land;
Thvs doth he now that Grovnd where on yov stand,
Wherein he lyes so Geometricall;
Art maketh some, but thvs will Nature all.

Bernard Gates, d. 1773, aged 88, Dupuis' teacher and friend, lies with his wife and family in this walk. He was master of the Children of the Chapel Royal for over forty years, and a member of the Abbey Choir in his young days. Three volumes of his musical compositions were published after his death. He married the adopted daughter and heiress of **Elizabeth Atkinson,** d. 1725, body laundress to Queen Anne, whose monument is close by; two of Gates's daughters were called Atkinson after their mother's benefactress.

Two authors, both of them friends of Dr. Johnson, are buried in this walk: **Dr. William King,** b. 1693, d. 1712, under an unmarked stone, and **Sir John Hawkins,** b. 1719, d. 1789, who has only his initials, date of death, and age upon his grave. King was a Westminster scholar, and a miscellaneous writer of some merit, counting Swift and Pope amongst his friends. Swift calls him a "poor starving wit"; Lord Burlington, an Old Westminster, befriended him in his last days. Hawkins, the son of a carpenter, claimed descent from the noted Elizabethan navigator, John Hawkins, Drake's boon companion. His principal work, a "History of Music," was suggested by Horace Walpole. An ardent fisherman himself, he published an edition of Izaak Walton's "Compleat Angler," which went through five editions. Hawkins was one of the original nine members of Johnson's famous club, and wrote a biography of the Doctor, which was, however, entirely eclipsed by Boswell's Life. The wits of the day composed an epitaph upon Hawkins in allusion to his drawling voice:—

Here lies Sir John Hawkins
Without his shoes and stawkins.

All lovers of Dr. Johnson will remember **Samuel Foote,** d. 1777, who was buried by torchlight in the West Cloister. He was that witty comedian who made Johnson laugh against his will. "The dog was so very comical, Sir, he was irresistible." Foote was also an actor and a writer of excellent burlesques, specially notorious for his mimicry; by his cruel wit he made many enemies. In the same year (1777) died **Spranger Barry,** Garrick's most successful rival, especially in the parts of King Lear and Hamlet. His triumph was short-lived. He lost his health, his looks, and his fortune, and ten years before his death was glad to accept small parts at Drury Lane and a salary from the generous Garrick. He was buried privately at night in the North Cloister. Twenty-five years later his grave was opened to receive the coffin of **Ann Crawford,** d. 1801, his pupil and second wife, who was for long the queen of comedy at Drury Lane. While professing that she only acted in tragedy "to please the town," this versatile lady rivalled Mrs. Cibber and Peg Woffington in tragic parts, and even when "old, coarse, and ugly" her younger rival Mrs. Siddons was unable to surpass her in certain roles, such as Cordelia and Desdemona. Her third husband, Crawford, spent the old actress's money and broke her heart. **Mrs. Cibber,** b. 1714, d. 1766, lies close by. "Barry and I remain, but tragedy is dead on one side," exclaimed Garrick when he heard of her death.

Turning back to the North Walk we find the graves of two officers who fought in the American War of Independence: **General John Burgoyne,** b. 1722, d. 1792, Commander-in-Chief of the British forces; he was forced to surrender to Gates, the American general, early in the war, and returned to England in disgrace. Although restored to Royal favour, he never fought again, but spent the remainder of his life in an old house near the Abbey, surrounded by his books. **Colonel Enoch Markham,** d. 1801, brother of William Markham, Archbishop of York, went to Canada as a volunteer and fought under Wolfe. He afterwards raised the 112th Foot (the Royal Musketeers) and fought throughout the American War. He was buried with the colours of his old regiment, which had long ceased to exist, wrapped round his body.

Against the North wall is a tablet to the memory of seven of the **Queen's Westminster Volunteers** (13th Middlesex), who died for

their country in the Boer War of 1900. The memorial was unveiled June 22, 1901, by the Secretary of State for War; it was erected at the expense of the City Imperial Volunteers, with which corps the Queen's Westminsters were incorporated.

Below are the graves of :—

Charles St. Clair Bedford, b. 1810, d. 1900, Chapter Clerk for thirty years and Westminster Coroner for forty-three years.

Basil Wilberforce, b. 1841, d. 1916, Canon and Archdeacon of Westminster Abbey and Rector of St. John's Church, Westminster, and his wife, **Charlotte,** b. 1841, d. 1909.

William Boyd Carpenter, b. 1841, d. 1918, Bishop of Ripon 1884-1911, Sub-Dean and Canon of Westminster, 1911, and his second wife, **Ann,** b. 1854, d. 1915.

East Walk.

First of all is the unmarked stone of **Thomas Betterton,** d. 1710, son of an under-cook in Charles I.'s kitchen, who was born, bred, and buried in the shadow of the Abbey. He was considered the best tragedian of his day, and for fifty years no actor surpassed him in the public favour. His first great triumph was on December 28, 1661, when he acted Hamlet, and his future wife and beloved pupil, **Bess Saunderson,** took the part of Ophelia; his last appearance (for his benefit) was on April 15, 1710, in Beaumont and Fletcher's "Maid's Tragedy." A fortnight later he died in his old wife's arms, and both now rest in the same grave. Steele pays a high tribute to Betterton's character in the "Tatler" (No. 167). A famous actress, **Mrs. Bracegirdle,** lies close by, d. 1748, at the age of eighty-five. She was brought up in Betterton's family, and began her career on the stage as a child of six. So popular was she that it is said of her that "scarce an audience saw her that were less than half of them lovers, without a suspected favourite amongst them," but her career was comparatively short for, rather than be eclipsed by the young and rising favourite Ann Oldfield (page 25), Mrs. Bracegirdle left the stage in 1707, only to appear once more at her adopted father Betterton's benefit. Between their graves is a stone with the name of **Aphara Behn,** d. 1689, the only woman playwriter and novelist interred at Westminster, and by no means a shining example to her sex. Charles II. employed her as a political spy at Antwerp in 1666, whence she gave notice of the memorable raid up the Thames planned by De Ruyter and De Wit, which they actually carried out, for so bad was "Astræa's" reputation that nobody believed her warning. A few steps farther lies her friend, the scandalous satirist and facetious essayist, **Tom Brown** (d. 1704); it was said of him that he had less "the spirit of a gentleman than the rest of the wits," but he was more of a scholar; the only specimen of his humour which remains is a witty epigram on the famous Dr. Fell, Dean of Christ Church, which saved him from rustication in his youth

A tablet against the wall near by to **Bonnell Thornton,** d. 1768, author, and editor of the "Connoisseur," which ran to 140 weekly papers and six editions. The poet Cowper, who was one of Thornton's schoolfellows at Westminster, contributed to this work; Dr. Johnson was also a friend of Thornton's, and used to enjoy his witty sallies at the famous dining club. The Latin inscription was written by another friend, Dr. Joseph Wharton, and is a contrast to the simple words on a tablet close by, "**Jane Lister,** deare child," which arrest many a passing stranger's steps.

Under a defaced gravestone in the S.E. Cloister, near Jane Lister's tablet, lies **Pelham Humfrey,** b. 1647, d. 1674, a musician of considerable repute, one of the first to introduce French influences into English music. He was sent abroad by Charles II. and studied at the University of Paris under the famous Lully. He was one of the first children of the Chapel Royal after the Restoration, and succeeded Dr. Cooke as Master. In 1664 he and his fellow choristers, Blow (p. 36) and Turner, composed the well-known "Club" anthem, "I will give thanks unto the Lord," and later on he and his former pupil Purcell (p. 34) held the joint patent of Lutenist to the King. Pepys mentions Humfrey's proficiency on the lute in his diary, and calls him a "little Frenchman." Besides composing many anthems and sacred chants Humfrey wrote secular songs, and showed his skill as a dramatic composer in the vocal music for Shadwell's (p. 40) version of the Masque in the Tempest. He died at Windsor; his friend Dr. Blow, who succeeded him at the Chapel Royal, witnessed his will and received a legacy of 20 shillings for a mourning ring. His little daughter Mary died a few weeks earlier and is buried close by.

Arthur Agard, b. 1540, d. 1615, a distinguished antiquary, Deputy Chamberlain in the Exchequer, is buried close to the entrance to the Chapter House, where so much of his time had been passed in cataloguing State papers. He was one of the original members of the Society of Antiquaries, founded by Archbishop Parker. On the wall is the monument which he raised to his wife's memory in 1611, and near Agard's grave is buried **Ambrose Fisher,** d. 1617, the blind scholar, author of the "Defence of the Liturgy," who seems to have been a tutor in the family of Dr. Grant, one of the Prebendaries.

Charles Wellington Furse, b. 1821, d. 1900, Canon and Archdeacon of Westminster, and Rector of St. John's, formerly Principal of Cuddesdon College, Oxford.

Dr. John Troutbeck, b. 1832, d. 1899, Minor Canon (1869) and Precentor (1869), Chaplain in Ordinary to Queen Victoria, and his wife Elizabeth, b. 1832, d. 1923, sister of Canon Duckworth. The last thirty years of Dr. Troutbeck's life were devoted to the Abbey, where he personally superintended the arrangements for many special services, notably Queen Victoria's Diamond Jubilee. He translated much of Bach's Passion music, including the St. John and St. Matthew, and a number of

Bach's Cantatas; his English version of the "Redemption" was approved by Gounod himself. The "Westminster Abbey Hymn Book," which he compiled, remains a lasting memorial of Troutbeck's long connection with the Abbey.

Herbert Francis Westlake, b. 1879, d. 1925, Minor Canon 1909; Custodian 1910; and Assistant Keeper of the Muniments. Westlake's researches into the records resulted in the publication of a History of the Church and Monastry, in two finely illustrated volumes, as well as several smaller works, notably a history of St. Margaret's Church, and a guide book to the Abbey monuments. As Custodian he was responsible for the seating arrangements of the vast congregations which attend the special services, a difficult task admirably carried out.

Amongst the soldiers and old Westminsters commemorated or buried in the East Walk, the following names may be noticed :—

Lieut.-General Withers, d. 1729, lies below his monument in the same grave as his friend **Colonel Disney,** d. 1731, familiarly called "the Duke," from his habit of using that word as an ejaculation, who erected the memorial; the inscription was written by Pope, and deservedly condemned by Johnson as "full of commonplaces with something of the common cant of a superficial satirist."

A tablet to the **Duroure** brothers, both of whom were officers in the English Army, although of French birth. **Scipio** was Colonel of Wolfe's first regiment, the 12th Foot, and was killed at the glorious defeat of Fontenoy, 1745. **Alexander** is buried below; he rose to the rank of General, and died in harness after fifty-three years' service. Close by is a tablet to **Colonel Webb,** d. 1785, the great-grandfather of Thackeray, who gave his name to Esmond's general, and thus immortalised Webb's memory.

Colonel Walter Hawkes, d. 1808, Judge Advocate in the West Indies, shipwrecked with his wife on their voyage home. This memorial, like that of Montagu, in the West Cloister, is a record of a Westminster School friendship continued in after life, for it was put up by William Franklin, formerly a King's Scholar, who had shared in Hawkes's studies, and taken part with him in "arduous warfare."

Near by are tablets to two younger King's scholars.

Sir John Kemp, who died at school in 1772, aged seventeen, is commemorated here by "two young friends, who loved him."

Albany Charles Wallis, who was drowned in the Thames in 1776, aged thirteen, "being his father's only hope." David Garrick, an intimate friend of the boy's father, erected this memorial, and the elder Wallis, who died in 1800 and lies near his son's grave in this Cloister, placed the statue of Garrick* in Poet's Corner.

* See page 44.

Farther on we find a large mural monument with the name of **Edward Godfrey,** who died in 1640, aged twelve, just after his election to a scholarship at Westminster School. This memorial was repaired fifty-six years later by Benjamin Godfrey, one of his many brothers (their father Thomas had twenty children in all by two wives), who placed a tablet beneath it with a Latin inscription recording the murder of **Sir Edmond Berry Godfrey,** b. 1621, d. 1678, the best known of this large family. He was educated at Westminster School, and became Justice of the Peace for Westminster; he was esteemed as "the best Justice in England" at that time. Godfrey was a zealous Protestant, but lived on such excellent terms with the Catholics that Titus Oates pretended to betray the Popish Plot to him. Three weeks later the Judge's body was found in a ditch on Primrose Hill transfixed by his own sword, but with marks of strangulation. A reward of £500 was offered for the discovery of the murderers, and three of the Queen's Catholic servants were arrested and hanged, notwithstanding their protestations of innocence. The whole affair remains an unsolved mystery to this day.

South Walk.

A monument to **Daniel Pulteney,*** b. 1717, d. 1731, lauding his independence in politics, was placed at the East end of this walk in 1732; he and his wife, d. 1763, are buried near it. He held various political posts, but the whole of the latter part of his life was absorbed in a futile hatred of Robert Walpole; he gave up "pleasures and comforts and every other consideration to his anger," and practically died of chagrin and disappointment.

The large blue stone (see page 101), called "Long Meg," was traditionally supposed to cover the remains of a famous virago and giantess, called "Long Meg of Westminster," who lived in Henry VIII.'s reign, and is often referred to by the old dramatists.

A curious epitaph, given by Camden, used to be inscribed over the grave of a centenarian, **Ann Birkhead,** who died in 1568, aged 102 :—

> An auncient age of many yeeres
> Here liued *Anne* thou hast,
> Pale death hath fixed his fatal force
> Upon thy corps at last.

Pierre Courayer, b. 1681, d. 1776, the well-known French divine and writer, was buried here by his own request; a Latin inscription records the chief facts of his life and the virtues of his character. He had made friends with the exiled Dean Atterbury in Paris, and when threatened with excommunication fled, by Atterbury's advice, to England, in 1728, where he spent the rest of his life, and was very popular at Court and in learned society.

Three musicians and composers are buried in the same grave: **Johann Peter Salomon,** b. 1745, d. 1815, a distinguished violinist and composer, a native of Bonn, where in later years he won the affection of the young Beethoven. His name is inseparably connected

* Cousin of the Earl of Bath, page 69.

with that of Haydn, whom he engaged to play at his concerts in London, for which Haydn composed his finest works, the twelve "Grand Symphonies." Salomon took an active part in founding the Philharmonic Society, and led the orchestra at their first concert (1813). **William Shield,** b. 1748, d. 1829, and **Muzio Clementi,** b. 1752, d. 1832, an eminent musical composer, Italian by birth, called the father of the pianoforte. Shield was principal viola player at the Italian Opera for eighteen years, and composer at Covent Garden for a long time; he afterwards became master of the King's Band. He was also an original member of the Philharmonic Society, and helped to found one of the two famous Glee Clubs. He left his favourite Stainer viola to King George IV., who generously paid his widow its full value.

Between 1725 and 1731, four **Wesley** children, all infants, one with the curious name of **Nutty,** were buried here; their father was a brother of the celebrated John and Charles Wesley, and at that time an undermaster at Westminster School.

Ephraim Chambers, b. 1686, d. 1740, also buried here. He was the author and originator of the first English Encyclopædia, which was afterwards (in 1859) eclipsed by that of his namesake William Chambers. In the Latin epitaph Chambers describes himself as a man whose name was "familiar to many, himself known to few; one who walked betwixt light and shade, neither erudite nor ignorant, who passed his life in devotion to letters."

Samuel Flood Jones, b. 1826, d. 1895, Minor Canon for thirty-six and Precentor for twenty-five years, also for many years Rector of St. Botolph's, Aldersgate.

A stone near the Refectory Door, behind which was his own office, commemorates **Thomas Wright,** d. 1906, aged 83, who was Clerk of the Works at the Abbey for thirty-seven years (1871-1906), and loved every stone of the building. Close by, at the entrance to the West Cloister, lies his son and successor as Clerk of the Works, **Thomas James Wright,** b. 1851, d. 1928, who carried on the traditions of his father, and devoted himself to the work here for fifty-five years.

THE CHAPTER HOUSE AND ITS SURROUNDINGS.

IN the East Cloister is the beautiful thirteenth-century entrance to the Chapter House. The carvings on the arch are sadly decayed—no traces remain of the brilliant colours, vermilion and gold on a blue background, which once made this doorway a "gate beautiful." The stone statues of the Virgin and Child over the arch have crumbled away, and part only of one of the two Angels, which used to be on either side of the entrance, is left. The vaulted passage within is very low, because the night path from the monks' dormitory to the South Transept was above it.

Here rest **Edwin,** Abbot 1049 to 1071, the friend and adviser of Edward the Confessor, the first Abbot of his Church, and **Hugolin,** his Chaplain and Treasurer. When the Cloisters were rebuilt their bones were removed to this dark passage, and placed with those of the monastic historian, the monk **Sulcard** (d. 1075), under a marble tomb on the South side, of which no trace remains. Sulcard wrote a history of the monastery, which he dedicated to Abbot Vitalis; two copies of this manuscript are still extant in the Cottonian MSS.

Farther on is a Roman sarcophagus, with a cross on the lid (found on the North side of the Abbey), with an inscription to the effect that it was made by the sons of Valerius Amandenus, in memory of their father.

Two early doorways on either side of the vestibule lead into the old Revestry and the Chapel of St. Faith* on the left, and the monastic treasury (the Chapel of the Pyx) on the right. The latter originally enclosed three doors, one of which only remains. The central door used to be covered with a human skin, fragments of which can be detected at the back of the top hinge. This was probably the tanned skin of a thief, who had been caught robbing the treasury. On a table to the left is a "Golden Book" containing the names of those members of the R.A.M.C. who fell in the Great War" (page 30).

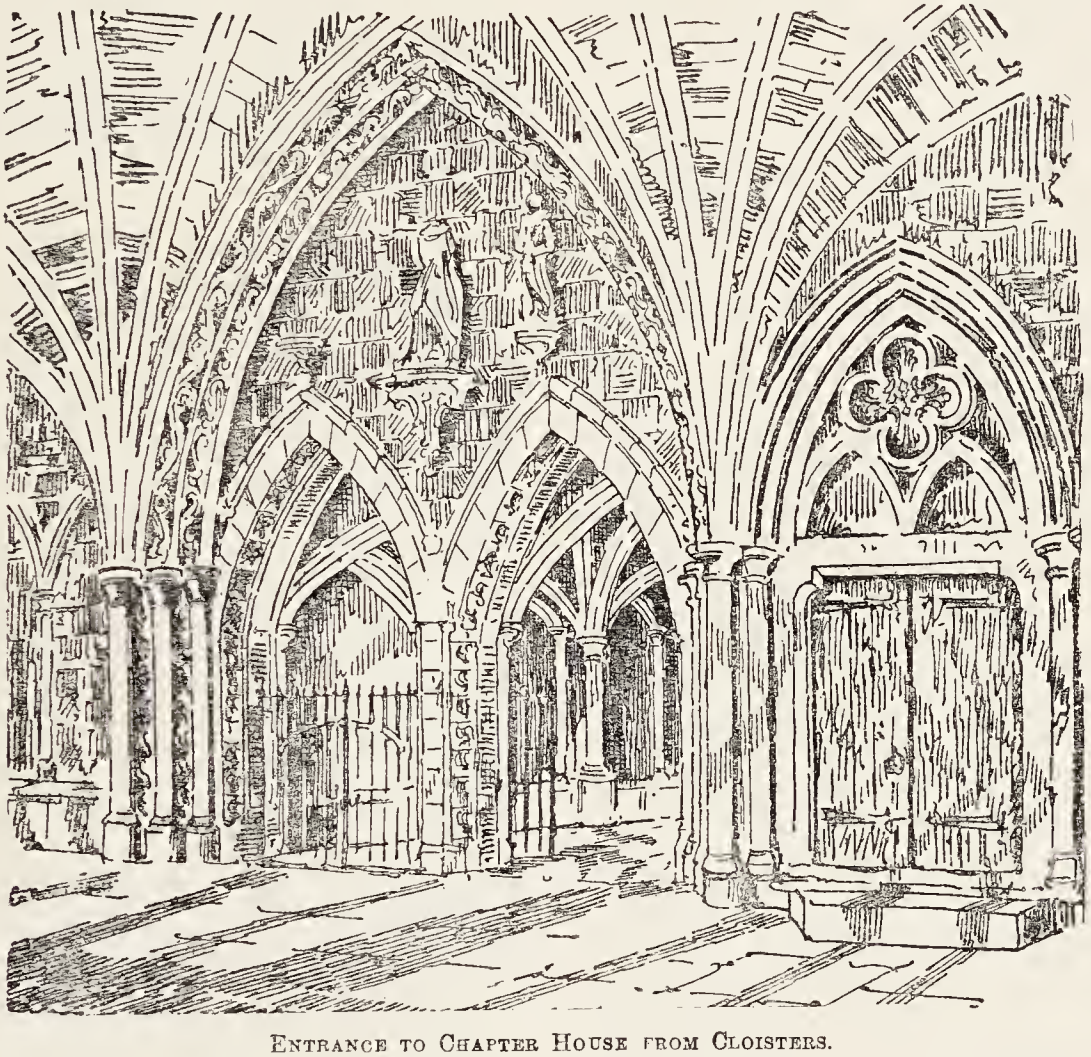
On the right of the entrance to the Chapter House is a window, with a medallion portrait head beneath it, of **James Russell Lowell** (d. 1891), the American poet and prose writer, who was Minister of the United States in London from 1880 to 1885.

Below this is a white marble tablet to **Walter Hines Page,** b. 1855, d. 1918, Ambassador of the U.S.A. to the Court of St. James, 1913-1918, who will always be remembered as the friend of "Britain in her sorest need" during the Great War.

We now enter the "incomparable" Chapter House, as Matthew of Westminster justly calls it. Begun in 1250, and finished in 1253, it belongs in style to the same time as the Church of Henry III. The shape is octagonal, with a central pillar; in size it is one of the largest in England, 58 feet in diameter. In 1865, Sir Gilbert Scott undertook a complete restoration of this unique building, as far as possible to its original state, for which purpose a sum of money was granted by Parliament. In 1540, on the dissolution of the monastery, the Chapter House passed under the jurisdiction of the

* Note p. 46.

Crown, and was fitted up as a receptacle for State papers ; the beautiful interior was practically concealed by wooden galleries and divided into two stories by a wooden floor. The old roof had been taken down as ruinous in 1740 ; it is uncertain when the shape was altered, but as late as the seventeenth century it was flat, not as it is at present. The dividing column in the double archway of the entrance door had been cut away at some period, and a modern tympanum, with a majesty, now replaces the ancient sculpture. But fortunately some of the original polished marble columns with sculptured foliage * round the arcading remain intact, also the beautiful figures of the Virgin and the Angel on either side of the tympanum.



Entrance to Chapter House from Cloisters.

Few traces remain of the mural paintings ; until nearly the end of the nineteenth century these were fairly well seen, although decayed in part, and are in process of restoration. The earliest on the Eastern wall, where the Abbot sat, represented the "Doom," *i.e.*, "The Last Judgment," and dates from the middle of the fourteenth century. The western wall was decorated with scenes from the Apocalypse, which were executed by the order of John of Northampton, who was a monk here from 1372 to 1404. When the wooden flooring was removed early in the nineteenth century the original tiled pavement was found to be in an almost perfect state, "the colours in many places as brilliant as when first laid down about 1250." Amongst the varied subjects, which will be found south of the central pillar, are represented : the Confessor giving his ring to a beggar (*i.e.*, to the disguised St. John the Evangelist) ; a king on a throne (Henry III.), playing with his hound ; a queen (his wife, Eleanor of Provence) with a hawk on her hand ; an abbot (Crokesley) with hand upraised in blessing. On some of the outer tiles are curious Eastern patterns, a fine Rose window, and also the Royal Arms.

* On one of the eastern spandrels is a beautiful arcade of roses.

The six large windows with four lights were restored by Scott, after the pattern of the seventh (a blank window), which was found in its original condition. The Western window had been altered by Abbot Bereheston in 1350 from a four to a five light window. In 1882 these windows were filled with painted glass (by Clayton and Bell) as a memorial to Dean Stanley. The Eastern window was presented by Queen Victoria, one on the South was a gift from American sympathisers ; the cost of the others was defrayed by subscribers to the Stanley memorial.

In the glass cases are interesting relics of the monastic history, such as old charters, documents, and impressions of the seals, which are kept in the Muniment room. Amongst the books may be noted the indentures between Henry VII. and the Abbeys of Charterhouse and Bermondsey on the foundation of anniversaries for his wife's soul, which are beautifully illuminated, also his mother Lady Margaret's household book.

The unusual size of the Chapter House is often accounted for by the fact that it was intended for secular as well as monastic assemblies, and was used for both from early times.

There was room for eighty monks on the stone benches round the walls, and on the East side were seats for the Abbot and four of the chief brethren. Every morning the whole convent passed in solemn procession from the Church to the Chapter House after early Mass, about 9 a.m. Here all took their places, the Abbot beneath a great Crucifix on the East side, and prayers were read from a valuable lectern, presented by Henry III., which stood near the central pillar. All were then given their appointed tasks for the day, and the novices and some of the lesser monks retired. After this the affairs of the monastery were discussed in solemn conclave. The mutual improvement of the community was sought, not only by catechising and reading, but also by penitential discipline ; against the central pillar the elder monks were chastised for serious offences ; the younger brethren and the novices were reprimanded and punished in the Cloisters.

From the reign of Edward I. the Chapter House was also used as a Parliament House for the Commons, and here they continued to sit until the end of Henry VIII.'s reign ; in 1547 Edward VI. granted them the use of St. Stephen's Chapel in the old Palace of Westminster. Since the Dissolution the Dean and Chapter have had no rights over the Chapter House, which belongs to the Crown.

Below the Chapter House, approached by a stone staircase from the South Cloister, is a small crypt, with a recess for an altar in the eastern bay and a thirteenth-century piscina and aumbry. This may have been intended for the Chapter House Revestry, but it has been found that the walls, originally twelve feet thick, were increased to seventeen feet, and there seems no doubt that either Henry III. or Edward I. appropriated this strong room for their private treasury ; it is in fact described as the "Treasury of the King's Wardrobe," about 1303. In that year, during Edward I.'s absence in Scotland, this treasury was broken into, the regalia and other crown jewels, as well as a large sum of money, were stolen, and strong suspicion fell on the monks. The Abbot and forty-eight brethren were sent to the Tower, but released after a long trial, two only of the lesser monastic officials having been proved guilty. Most of the valuables were found hidden round about the Precincts, but the King afterwards removed his money chests from the Abbot's care. The regalia seem, however, to have been left in the Precincts, but were probably removed to the monastic treasury, the Chapel of the Pyx. whence they were carried off by Colonel Blood during the Commonwealth. In the Crypt the Coronation Chair and Stone with other ancient treasures were placed for safety during the Great War.

The Chapter Library.

Adjoining the Chapter House entrance is a doorway which admits to a stone stair (formerly the day stairs to the dormitory), leading up to the Library. This interesting room originally formed part of the great dormitory where all the monks slept ; later on, it may have been partitioned into cubicles, as at Durham. From the north side was a passage, which crossed the vestibule of the Chapter House, and led by a stone staircase into the South Transept ; by this way the monks used to descend into the Church for the night services. The room itself is lofty, and has a fine roof, supported by massive beams, which is said to date from the end of the sixteenth century. Above the fireplace is a portrait of Dean Williams (appointed Dean in 1620) who entirely remodelled this room and fitted it up as a Library, furnishing it with valuable books and manuscripts at his own cost, and no doubt collecting here also all that were left of the ancient documents ; many of these were unfortunately destroyed by a fire in 1694. In the reign of Edward VI. an order was published by Council for "purging the Library of all missals, legends, and other superstitious volumes," and much destruction was also done by the Puritans during the Commonwealth. Fortunately, however, a few treasured documents are still extant, and are now preserved in a safe. Amongst these is the famous Liber Regalis, which contains the recension used at the Coronation of Richard II., and followed in its main features at every coronation since—this is possibly the very copy used by the boy King himself.

Abbot Ware's Consuetudines, and the Islip Roll, are also kept here ; the latter has only been restored to the Dean and Chapter within the last few years.

The Pyx Chapel.

(Open to the public Tuesdays and Fridays only).

Next to the Library entrance a Norman arch, enclosing a heavy oak doorway with six locks, leads into the so-called "Chapel of the Pyx."

Within is a vaulted chamber, built between 1040 and 1100, which formed part of the early monastic buildings. An altar, the only stone

[*David Weller.*

THE UNDERCROFT.

altar left *in situ* at Westminster, with a thirteenth-century piscina on the column near by, shows that this must have been used as a chapel at some time before the fourteenth century, when it was no doubt the monastic treasury, not the crypt under the Chapter House. After the Dissolution it passed into the possession of the Crown, and was never restored to the Abbey authorities.

In this chamber was afterwards kept the "pyx," or box containing the standard pieces of gold and silver, and here once a year took place the trial of the pyx—the testing of the current gold and silver coinage—which now takes place in the Mint.

The Undercroft.

(*Admission 3d., tickets obtained in the South Transept.*)

A wall divides the two and a half vaulted bays which form the Pyx Chapel from the five and a half bays of the so-called "Undercroft," a name which applies to both of these substructures of the monks' dormitory. The Westminster boys used to pass through this very interesting Norman building to their gymnasium. The Undercroft is approached from the East Cloister. It is about 110 feet long by 45 feet wide. On two of the pillars the original eleventh-century carving remains, the others have been modified by slightly later decorations. Upon one of these, and in the window arch, are traces of early painting. Various fragments of ancient stonework have been collected here; against the south wall three Norman arches, which presumably formed part of the original cloister, have been fitted together. Upon the floor are glass cases, which contain the effigies of Royal personages; these used to be carried at their funerals, and formed part of the so-called "ragged regiment," which has been somewhat arbitrarily renamed by modern experts. An unnamed female figure, for instance, has always been known as Queen Philippa, and there seems no reason to doubt her identity, any more than that of Edward III., whose red velvet robe has sadly decayed during the last thirty years. Two headless effigies, one with doublet and hose, the other practically unclothed, are called James I. and Prince Henry, but the long-legged trunk certainly used to belong to the Longshanks King, Edward I. An attenuated lady in another case is named Catherine of Valois. The only effigies which may be certainly identified are those of Henry VII. and Elizabeth of York, his Queen, which lie side by side in one case. The grate which formerly enclosed the tomb of Mary Queen of Scots has also been placed here. Amongst other relics will be found three wooden lances or banner-holders, upon one of which a crown and letter M showed that it was carried at the funeral of Mary, wife of William III., another with gilt fleurs de lis probably supported the French banner, which used always to be carried at the Royal funerals. In a case are the crozier and shoes of Abbot Harounden, one of the builders of the Nave in Henry V.'s time, and an arrow and sword belonging to the same period. Sundry other relics, such as ancient coins and party medals with the portraits of Pitt and Fox, are of interest, and should be looked at.

The Little Cloisters.

South of the East Cloister a dark arch and vaulted passage to the left formed part of the Confessor's monastic buildings, and used to lead to the monks' infirmary; it is now the approach to the modernised courtyard called Little Cloisters. On the right an old house called "Litlyngton's Tower" was perhaps that Abbot's own dwelling-place when he was prior here. A door in one of the rooms in the first floor used to lead into "School," formerly the Dormitory. Passing into Little Cloisters, a door on the left leads into the School Armoury, with a room used as a class room above it. These rooms formerly belonged to one of the Canons' houses, and were given to the School in 1861, when a covered playroom, now the gymnasium, was built for the boys. The Armoury appears to have been a chapel dedicated to St. Dunstan in Norman times; later on, in the 15th century, it was rebuilt and a decorated niche, which may have held the statue of St. Dunstan, and a piscina near the site of the Altar still remain. The ceiling dates from Tudor times. The modern gymnasium, which is on part of the monks' cemetery, is bounded on the West by the Norman wall of the Pyx Chapel, the barred windows of which can be seen below, blocked up. The Tudor windows above them formerly belonged to the Canon's house. The original entrance to these rooms was from the Dark Cloister, but when Dean Robinson turned the vaults below the old Dormitory into the "Undercroft," a new entrance was made. The present Little Cloisters and the surrounding houses, of various dates, stand on the site of the Monks' Infirmary, which seems in early times to have consisted of one large room, with smaller houses round it for the sick, infirm and aged monks. After the great fire of 1298, which destroyed most of the monastic houses, or at any rate rendered them uninhabitable for a time, more temporary accommodation had to be found, but the new buildings were not added till later in the fourteenth century. Portions of these and of the earlier work are built into the modern dwellings, and in one a vestibule with fine oak beams in the roof was probably the Infirmarer's private dining-hall. The herb garden led out of this, but does not appear to have been on the site of the present "college" garden, which is entered by a door in the South-west corner. In the southern Walk a beautiful fourteenth century doorway used to lead into the ancient Chapel of St. Katharine.

The original Chapel was built in the twelfth century, the part which survived the fire of 1298 was rebuilt in the fourteenth century. In 1578, when a prebendal house was built on the site, most of the Chapel was destroyed, but a few arches remain in the Canon's garden. The Chapel was a large building with aisles and a nave; it was used for many important assemblies, both secular and monastic, including the

consecration of various prelates. Here took place the quarrel (1176) for precedence between the Archbishops of Canterbury and York, which resulted in the one receiving the title of Primate of " *all* England," the other " of England." Fuller thus describes the dispute : " A Synod was called at Westminster, the Pope's Legat being thereat ; on whose right hand sat, as in his proper place, Richard of Canterburie, when in springs Roger of York and finding Canterburie so seated fairly sits him down in Canterburie's lap (a baby too big to be dandled thereon), yea Canterburie his servants dandled this lap-childe with a witness, who plucked him thence and buffeted him to purpose." Roger of York then rushed into the Abbey, where King Henry II. was hearing Mass, and (showing his torn cope) demanded reparation, but only got laughed at. In this Chapel Henry III., with a lighted candle in one hand and the Gospel in the other, swore to maintain the Magna Charta, surrounded by the Archbishops and Bishops, also holding lighted candles. After the King's oath the candles were extinguished and cast smoking to the ground, typifying the fate of the souls of those " who violate or wrongly interpret this injunction."

Close to the entrance door a gravestone marks the resting-place of **John Wilson,** b. 1595, d. 1674, a distinguished lutenist, chamber musician to Charles I. Wilson is said to have been " the best at the lute in all England." During the Civil War he lived chiefly at Oxford, where in 1656 he was made choragus, and his influence in spreading the love of music is said to have been far-reaching. After the Restoration he resigned this post, and returned to Court as chief musician to Charles II. On the death of his friend, " Harry " Lawes, he took his place as a gentleman of the Chapel Royal.

Henry Lawes himself (b. 1595, d. 1662) lies somewhere in the Cloisters. He was a member of the King's Band in the reigns of both Charles I. and Charles II., and " betook himself to the teaching of ladies to sing " during the Commonwealth. He was a friend of Milton's, and is believed to have recommended him to the Earl of Bridgwater for the composition of the words in the Masque of " Comus," for which he himself wrote the music. Lawes is best known as a composer of the airs of many well-known songs by Herrick, Lovelace, and other poets ; several books of his collections exist in manuscript as well as in print. He also wrote anthems, notably the music for " Zadok the Priest " for Charles II.'s Coronation.

A white marble tablet on the wall of the house where he used to live, which contains the ruins of St. Katharine's Chapel, commemorates **John Charles Thynne,** b. 1838, d. 1918, younger son of Lord John Thynne,* Sub-Dean. He was Receiver General for the Dean and Chapter from 1865 to 1908, and took an active part in arranging the ceremonials and special services in the Abbey during his tenure of this office, which was merged in that of the Chapter Clerk's on his retirement.

A tablet on the Eastern wall is noticeable for the curious inscription to **Thomas Smith.** d. 1664, who " through the spotted veil of the smallpox, render'd a pure and unspotted soul to God." A memorial close to the choir practice-room door commemorates **Henry Quittenton Roper,** b. 1871, d. 1887, who took a leading part both in the choir and in the choir school during his short life. Two of his brothers have also been choristers here. One of them is now organist of the Chapel Royal.

* Page 34.

The Communion and Altar Plate.

None of the present plate in the possession of the Dean and Chapter dates from monastic times ; such pieces as still existed after the Dissolution were broken up or sold under the Commonwealth, and new vessels and ornaments were presented after the Restoration. To this period the following belong, the rest is modern—nineteenth century :—

About 1550. A Chalice and Paten presented to the Dean and Chapter (1918) in memory of **Cyril Dupe,** an Oxford undergraduate, killed in the Great War. They were found in the river near Oxford, and are thought to have originally formed part of the plate belonging to one of the College Chapels.

1660.—A pair of large plain chalices, with covers forming patens, and a pair of similar flagons, all London made ; initials of maker R. A.

1671.—A pair of chased chalices, no maker's name or hall-marks, given by Prebendary John Sudbury, afterwards Dean of Durham.

1684.—A pair of fine tripod candlesticks and a pair of embossed flagons, London made ; a fine embossed centre salver and alms dish combined, London made ; two smaller alms dishes, one dated 1684, the other about the same period.

1697.—A straining spoon.

Two pairs of modern chalices and various ornaments have been presented to the altars of St. Faith and St. Edward at different times. A silver-gilt cross and a pair of vases were given by Lord Rosebery for the High Altar in 1899, after his daughter's marriage in the Abbey. A silver-gilt alms dish was presented by Col. Sir Charles Wyndham Murray, K.C.B., Gentleman Usher of the Scarlet Rod at the second Installation of the Knights of the Bath in Henry VII.'s Chapel, May 18, 1920.

In 1928 the citizens of Westminster, in recognition of Dean Ryle's constant efforts to bring the City and the Abbey together (he assigned an official stall to the Mayor " in perpetuity "), presented two richly carved alms-dishes in his memory to the Abbey.

On the Altar in St. Edward's Chapel are a pair of silver candlesticks, seventeenth century Italian work, presented by the Duke and Duchess of York, in commemoration of their marriage. On either side of this Altar are tall standard candlesticks of sheeted silver, given in 1924 by the Order of Crusaders.

In St. Faith's Chapel is a lamp of silvered copper, also a recent acquisition.

Three silk banners, which are placed on the High Altar and carried in procession on special days, have been presented to the Dean and Chapter. These were all worked at the School of Needlework, South Kensington, the first designed by the Rev. E. E. Dowling, the two others by E. N. Comper.

(1) Presented on St. Martin's Day, Nov. 9, 1921, commemorates the members of the Church Lads Brigade who fell in the Great War; the cost defrayed by shilling subscriptions from the members of the Brigade. In the centre is the figure of St. Martin of Tours dividing his cloak with a beggar; around him are the patron saints of England, Scotland and Ireland. Above are the Abbey Arms, and beneath the Badge of the Brigade with their motto: "Fight the Good Fight."

(2) Presented by the Girls' Friendly Society, Nov. 4. 1922, in memory of "our Brothers who gave their lives . . . for God, King and Country, during the Great War." The Virgin Mary is in the centre, supported by St. Peter and St. Edward the Confessor.

(3) Presented by the Mothers' Union, July 22, 1926. In the centre St. Peter is receiving the Saviour's command—"Feed My Sheep." Beneath are the Keys of the Saint and the Arms of the Abbey.

In July, 1926, two priceless volumes was presented to the Dean and Chapter by the King and Queen, with their family: Ackermann's "History of Westminster Abbey," published in 1812, the only existing copy printed on vellum. The plates are the original water colours by eight different artists, the text written by "Mr. Combe," a prisoner for debt, who lived for forty years in the King's Bench Prison. The book was dedicated to Dean Vincent, whose portrait, by W. Owen, R.A., forms the frontispiece. An inscription on the title page, written by King George and signed by Queen Mary and all their children, records the fact of the presentation and the date.

THE PAINTED GLASS.

LITTLE remains of the ancient glass except the East window, two windows at the East and West ends of the Nave, and the plain glass with the initials H.R. in Henry VII. Chapel, where is also a portrait figure of the King himself in the East window, and a few broken pieces. In the Jerusalem Chamber, Jericho Parlour, and Vestibule are collected fragments of the early 13th, 14th and 15th century glass which filled the windows of the Church before the Reformation; those which remained intact after the 15th century were no doubt destroyed by the Puritans two centuries later.

The East Window.

This is a strange medley of ancient and modern glass. The older parts were probably collected and pieced together in the 17th century when the blank spaces were filled up by glass of the period. Early in the 18th century the whole window was repaired by Wren, when Surveyor of the Fabric, and the glaziers scratched their names with the dates of their work upon the modern pieces, 1702 and 1706. Some bits of "pot metal" still exist in this curious medley, which includes 13th, 14th and 15th century fragments. The central figures of St. Edward holding out the ring to his patron saint, St. John the Evangelist, who is in pilgrim's dress, date from about 1490, with the exception of the King's head which is later. Several early coats of arms are intact. These include the three leopards of Henry III., the arms of his father-in-law Raymond, Count of Provence, and of his brother-in-law Richard, Earl of Cornwall. At the West end of Nave, the figures in the 15th century glass windows North and South are traditionally supposed to represent Edward III. and the Black Prince, but bear no resemblance to these royal persons. In 1922-3 the glass from these three windows was re-leaded, repaired and cleaned under the auspices of the South Kensington Museum authorities.

The Rose Windows and the West Window.

In 1722 the Rose Window in the North Transept was re-modelled and new glass inserted under Dean Atterbury's directions a few months before he was arrested for treason and sent to the Tower, August 22. The previous year (1721) the artist, Sir James Thornhill (d. 1734), who had already been employed on the paintings inside the Dome of St. Paul's, received £100, by Atterbury's orders, for designing "16 large figures 7 feet high of the Apostles and Evangelists on Canvasses and Frames in proper Colours for the glass painter to work by. Also the Glory in the middle and Cherubim Heads, etc." for the great North Window. It may be noted that Judas Iscariot is omitted and only 11 Apostles depicted. Joshua Price, the glass painter, was paid £44 16s. for carrying out this design, and in December, 1733, received another sum of £400, from the Dean and Chapter, on commission for his work on the great West Window at the end of the Nave, the design for which was in all probability sketched out by Thornhill the year before his death.

Joseph Wilcocks, the Dean, is said not to have been pleased with the new glass.* Both these windows were put up at the time when Sir Christopher Wren and his successor, Nicholas Hawksmoor, were restoring the stone work on the North front and completing the West End with the new Towers.

In the late 19th century the Abbey architect Pearson completely remodelled the tracery of this window, even cutting down parts of the old glass in order to fit it into his new scheme. The 18th century glass in the West window, by Joshua Price, has recently been cleaned, and can now be seen as fresh and glowing as when it was put up, in the reign of George II.

The Rose or Wheel Window in the South Transept is the largest of this type, the stone work outside was entirely remodelled under Sir Gilbert Scott in 1849-50, but the glass inserted in 1840 by the Dean and Chapter's orders was in the worst taste of that period. So glaring were the colours that the glass was removed in 1901, and the present window substituted for it. This was dedicated, September 26, 1902. The money was raised for it by public subscription, as a memorial to Hugh Lupus Grosvenor, the first Duke of Westminster (b. 1825, d. 1899). G. F. Bodley, the well-known architect, superintended the work of the glass painters, Messrs. Burlison and Grylls, and Dr. M. R. James, Provost of King's College, Cambridge, and Director of the Fitzwilliam Museum, drew up the scheme of subjects.

Thirty-two figures in the outer circle were chosen to represent the Preparation of the World for Christ. In the upper half are sixteen Jewish Prophets: (from left to right) Hosea, Amos, Jonah, Nahum, Zephaniah, Zachariah, Isaiah, Jeremiah, Ezekiel, Daniel, Malachi, Haggai, Habakkuk, Micah, Obadiah, Joel. In the lower half: (from left to right) Enoch, Abraham, Moses, David, Solomon, Job, Ezra, Sirach—representing the Chosen People. Plato, Aristotle, Æschylus, the Sibyl, Zoroaster, One of the Magi, Virgil, Seneca represent these Seekers for the Truth in the heathen world.

In the Inner Circle, round the central figure of Christ, are sixteen figures, symbolical of the Virtues and the Orders of Angels. In the lower spandrels is the Annunciation, represented by St. Gabriel and the Blessed Virgin. Adam and St. John the Baptist are in the upper spandrels. The twelve trefoiled lights below contain great representative teachers of the Greek and Latin Church; in the upper range:—St. Clement of Alexandria, St. Athanasius, St. Chrysostom, St. Jerome, St. Augustine of Hippo, St. Gregory the Great. In the lower range the Christian teachers of our own islands:—St. Alban, St. Ninian, St. Patrick, St. David, St. Augustine of Canterbury, St. Aidan. In the upper range of lights are the emblems of St. Peter and St. Paul on either side of the Royal Arms. The shields above the figures in the lower range are those of St. Edward the Confessor, the Abbey of Westminster, the City of Westminster, and the King's Arms.

* Westlake's "Westminster Abbey" for above details.

During the 19th and 20th centuries various memorial windows were presented to the Dean and Chapter or put up by them.

A small window at the East end of the Choir was erected (1859) in memory of **Archdeacon Bentinck,** and another above St. Edward's Chapel commemorates **Dean Ireland** (b. 1761, d. 1842) and contains his arms as well as those of the Confessor, Henry III. and Henry V.

Over the Nightingale monument in St. Michael's Chapel is a window dedicated to the memory of the brave officers and men who fell in action, or died of illness, during the **Ashanti War,** 1873-4.

The glass inserted in 1860 in the windows above the central doorway and at the end of the West Aisle of the North Transept commemorates seven officers who lost their lives during the Indian Mutiny: **Sir Henry Barnard,** K.C.B., General of the 2nd Division of the army in the Crimea, was made Commander of the Indian Field Force on the outbreak of the Mutiny and died of cholera after the reduction of Delhi in July 1857. **Lieut.-Colonel Woodford** had also distinguished himself in the Crimea; he was shot when leading a successful attack on the mutineers' guns at Cawnpore, November 1857. **Lovick Cooper,** a young ensign, fought in the same battle, and was killed the following year, March 1858, at the siege of Cawnpore. **Captain Thynne** had served with the Rifle Brigade throughout the Crimean War; killed at the capture of Lucknow, March 1858, where **Ensign Bankes** and **Captain Moorsom** were also slain. The latter, though only twenty-three, had planned the famous retreat from the Cawnpore Residency, and afterwards laid out the Alumbagh entrenched camp. **Lieut.-Colonel the Hon. Adrian Hope, C.B.,** first distinguished himself in the Kaffir war, then in Turkey and the Crimea, and took part with Clyde and Outram in the relief of Lucknow; killed before the fort of Rohya in Oude, April 1855.

In the wall of this aisle is a window to the memory of the officers and men who were drowned in the shipwreck of H.M.S. "**Captain,**" off Cape Finisterre, September 17, 1870.

Next to this is a window dedicated, January 25, 1915, to the memory of **John Bunyan,** b. 1628, d. 1688, designed by *J. N. Comper.* The subjects are taken from the first part of the "Pilgrim's Progress." At the North end of St. Andrew's Chapel the organist and musical composer, **Vincent Novello,** b. 1781, d. 1861, is commemorated by a window put up in 1863, containing the figure of St. Cecilia. Novello, an Italian by birth, was famous in his own day as an organist and composer of music. He played the organ at the first Handel festival in the Abbey in 1834, and his daughter Clara sang the soprano part. His son Joseph founded the well-known firm of Novello, music publishers, and he himself published with them a Life of Purcell, and compiled a collection of Purcell's sacred music.

In the North Choir Aisle is a window in memory of **James Turle,** organist at the Abbey for fifty years, with portraits of himself and his wife, put up by his son.*

In the Eastern wall of the South Transept are two windows commemorating: **Geoffrey Chaucer**†, d. 1340, the father of English poetry, which was presented by Dr. Rogers, 1868, and contains various episodes from the "Canterbury Tales," and: **St. Edward the Confessor,** dedicated October 13, 1903, the Feast of the Translation of the Saint, the gift of James Hora, F.R.C.I., citizen of Westminster, in memory of his wife, **Marie Celeste.** He also endowed a Ward in Westminster Hospital called by her name. The window is by the same glass painters, *Burlison* and *Grylls* as the Rose Window and *Dr. M. J. James* designed the subjects from the life of the Confessor.

In St. Benedict's Chapel, behind the bust of Dryden, is a window by *James Powell & Sons.* It was unveiled March 10, 1914, by Edward, Prince of Wales, in memory of the officers, non-commissioned officers and privates, belonging to the Queen's Westminster Rifles who fell in the War, 1914-18. St. George of England, and King Richard I., the great Crusader, are the main figures, below them are the ruins of the Ypres Cathedral, and a view of the Church of the Holy Sepulchre, Jerusalem—subjects chosen in allusion to the battles of Ypres, and to the capture and defence of Jerusalem. The smaller figures of St. Denys of France, St. Peter, the Patron Saint of the Abbey and St. Louis, King of France and also a Crusader, are included, and the badges of the Queen's Westminsters, with the arms of the Abbey and the ancient Kingdom of Jerusalem. At the base on the left are recorded the names of the 32 battles and engagements in which the Regiment took part, and on the right is the inscription to the fallen.

On the North side of the Nave is a series of windows, designed and carried out by *J. N. Comper* (see also the Bunyan Window) after a scheme drawn up by Dr. J. Armitage Robinson, when Dean of Westminster, which embodies the historical personages, Kings and Abbots, in whose time the present Nave was gradually built, with their coats of arms and badges.

William Thomson, Lord Kelvin, b. 1820, d. 1907, whose grave is below.‡ The figures represent King Henry V., d. 1422, a generous contributor to the Western bays of the Nave, and Colchester, d. 1420, the Abbot in whose time the work was carried out.

Donald Alexander Smith, 1st Baron Strathcona and Mount Royal, b. 1820, d. 1914, a great Canadian Imperialist and philanthropist; the King depicted here is King Richard II., d. 1399, whose benefactions to the Abbey Church outweigh his personal weakness of character, and Abbot Litlyngton, d. 1386, who devoted the whole of his time at Westminster, first as Prior, then as Abbot, to continuing the rebuilding of the Monastery and Church begun by his predecessor Langham.

Sir Benjamin Baker, b. 1840, d. 1907, a distinguished engineer, the builder of the Forth Bridge, a small picture of which is on the glass. King Edward III., d. 1377, and Archbishop Langham, d. 1376, Litlyngton's predecessor as Abbot, whose munificent bequest enabled his successor to carry on the building of the Nave and the Cloisters.

Sir John Wolfe Barry, K.C.B., b. 1836, d. 1918, Past-President of the Institute of Civil Engineers, was one of the leaders in his profession. King Edward I., d. 1307, in whose time the new building begun by his father, Henry III., was carried on as far as the second bay of the Nave, and the contemporary Abbot, Walter de Wenlok, d. 1307, are the figures on this window. Within the canopy above there is a statuette of the Abbot giving the heart of Henry III. to the Abbess of Fontevrault, a scene which took place in the presence of Edmund Crouchback, the King's brother, and of William de Valence, his uncle, whose statuettes are in the niches below, both of whom are buried here.

Two windows complete the series by *J. N. Comper*, and commemorate the Royal Army Medical Corps (presented in 1927), and the Prisoners of War (presented in 1926), who died in Germany, 1914-18. The R.A.M.C. window has for its subject King Edward the Confessor and Abbot Bercheston. Upon the other window King Henry VI. (d. 1471) stands beside Abbot Harweden (d. 1441). In both windows the patron saints of the two Kings are represented, and various scenes from their lives.

Two Civil Engineers of high repute are commemorated in the two 19th century windows, which contain small pictures of their various works. **Sir Marc Isambard Brunel,** b. 1769, d. 1859, was Norman-French by birth, but his professional career, which began in the United States, was continued from 1799 in England. Amongst his many notable works was the construction of the largest ocean-going steamer then known, and the Thames tunnel from Rotherhithe to Wapping, a scheme financed by a company under the presidency of the great Duke of Wellington.

Richard Trevithick, b. 1771, d. 1833, the father of the locomotive engine, a typical Cornishman, one of "the greatest mechanical benefactors of our country." It is recorded that Robert Stephenson, by a gift of £50, generously befriended Trevithick, who was always in poverty, and who would have been buried by the parish had not his fellow workmen clubbed together to give the "great inventor" a decent funeral in Dartford Churchyard. After his death a sum of money was collected, and this window put up in his memory.

Another window* commemorated **Sir William Siemens,** b. 1823, d. 1883, "a born inventor," noted as a leading metallurgist and

* See page 102. † See page 39. ‡ See page 31.

* Recently taken out.

electrician D.C.L. of Oxford, and LL.D. of Dublin and Glasgow, President of the British Association 1832. Buried Kensal Green. His widow founded a Siemens electrical laboratory at King's College, London, and put up the window.

On the South side, above the Baptistery, a memorial window to **George W. Childs**, d. 1875, citizen of the U.S.A., was erected here in recognition of his generous benefactions to our country. It commemorates **George Herbert** and **William Cowper**, "both religious poets, both Westminster scholars, and representing two opposite poles of the English Church," the Ecclesiastical and the Evangelical. (Stanley.)

Above the Abbot's Pew a window was unveiled, May 26, 1922, by Captain F. E. Guest, Secretary of State for Air, in memory of the officers and men of the **British Flying Squadron** who fell in the War 1914-1918. The design is by *Mr. Harry Grylls*, carried out by the firm of Burlison and Grylls, the theme is the "Flying Men and Wings," illustrated by passages from the prophets Isaiah and Ezekiel. The armour and weapons borne by them are: "the Breastplate of Righteousness," "the Shield of Faith," "the Helmet of Salvation," "the Sword of the Spirit" (Ephesians vi. 13, 17). In the tracery above is the Archangel Michael, the patron saint of airmen. The window was presented by Mrs. Louis Bennett, of West Virginia, whose son, a pilot of the R.F.C., was killed in France.

West of the Cloister door is a window, dedicated Nov. 14, 1921, which was presented by an anonymous donor, as a memorial to the services rendered through the **Young Men's Christian Association** during the Great War, 1914-1918, and in memory of its Founder, **Sir George Williams** (b. 1821, d. 1905), knighted by Queen Victoria in 1894, two portraits of whom as a young and older man appear at the base of the glass. The design is by *Dudley Forsyth*. The subjects chosen are the Sermon on the Mount and the Transfiguration of Our Lord, above are the saints, St. Michael the "Protector of Souls," and St. George, the Patron Saint of England; below these are the Royal coat of arms, and the Abbey arms. In the quatrefoil above is Our Lord in Glory, and surrounding this are types of the soldiers from all parts of the Empire who served their country during the Great War, with the shields and arms of various British Dependencies.

THE BELLS.

THE Abbey Bells are eight in number; two new bells were added and the peal re-hung in 1919. The "sermon-bell," technically called "the tenor bell," strikes 40 times after the 6th and 7th bells whenever a sermon is to be delivered. A small bell, called the "Saints' Bell," cast by Thomas Lester in 1739, is rung before Early Celebrations for 15 minutes on Sundays and 5th minutes on week-days. On the occasion of a death the 6th bell rings every half minute for half an hour, at the death of a member of the Royal Family, or of the Dean the tenor bell is sounded every minute for one hour.

A muffled peal is rung after every funeral service.—"Westminster Abbey Diary, 1927," The Rev. J. H. T. Perkins.

SOME OF THE AUTHORITIES.

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"Gleanings from Westminster Abbey," G. G. Scott.

"Westminster Abbey and the King's Craftsmen," W. R. Lethaby.

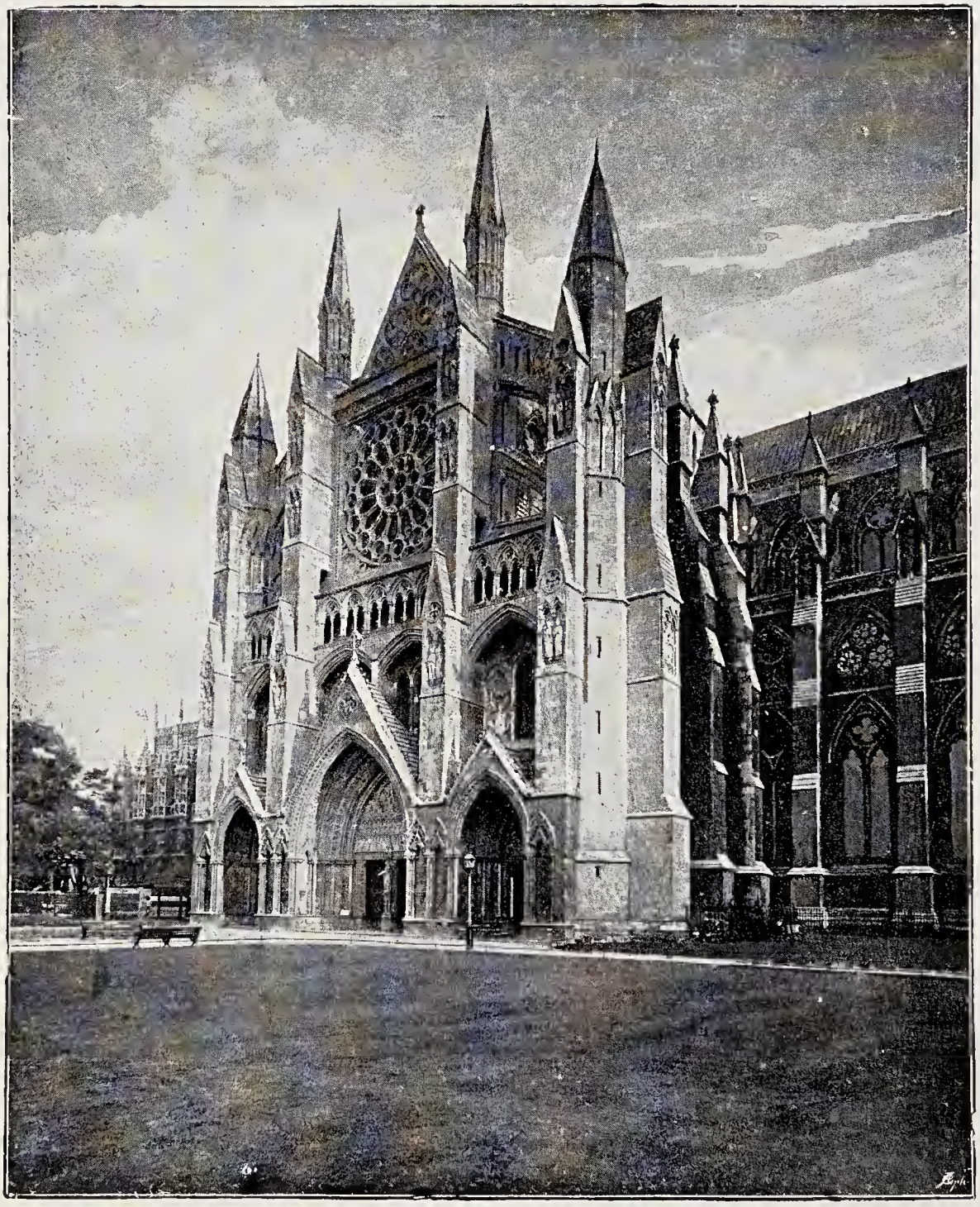
"Westminster Abbey," H. F. Westlake, late Custodian and Minor Canon of the Abbey.

"Westminster Abbey Calendar and Diary" (annually), the Rev. J. H. T. Perkins.

"Westminster School," "Westminster Abbey and its Music," L. E. Tanner.

"English Monumental Sculpture since the Renaissance," K. A. Esdaile.

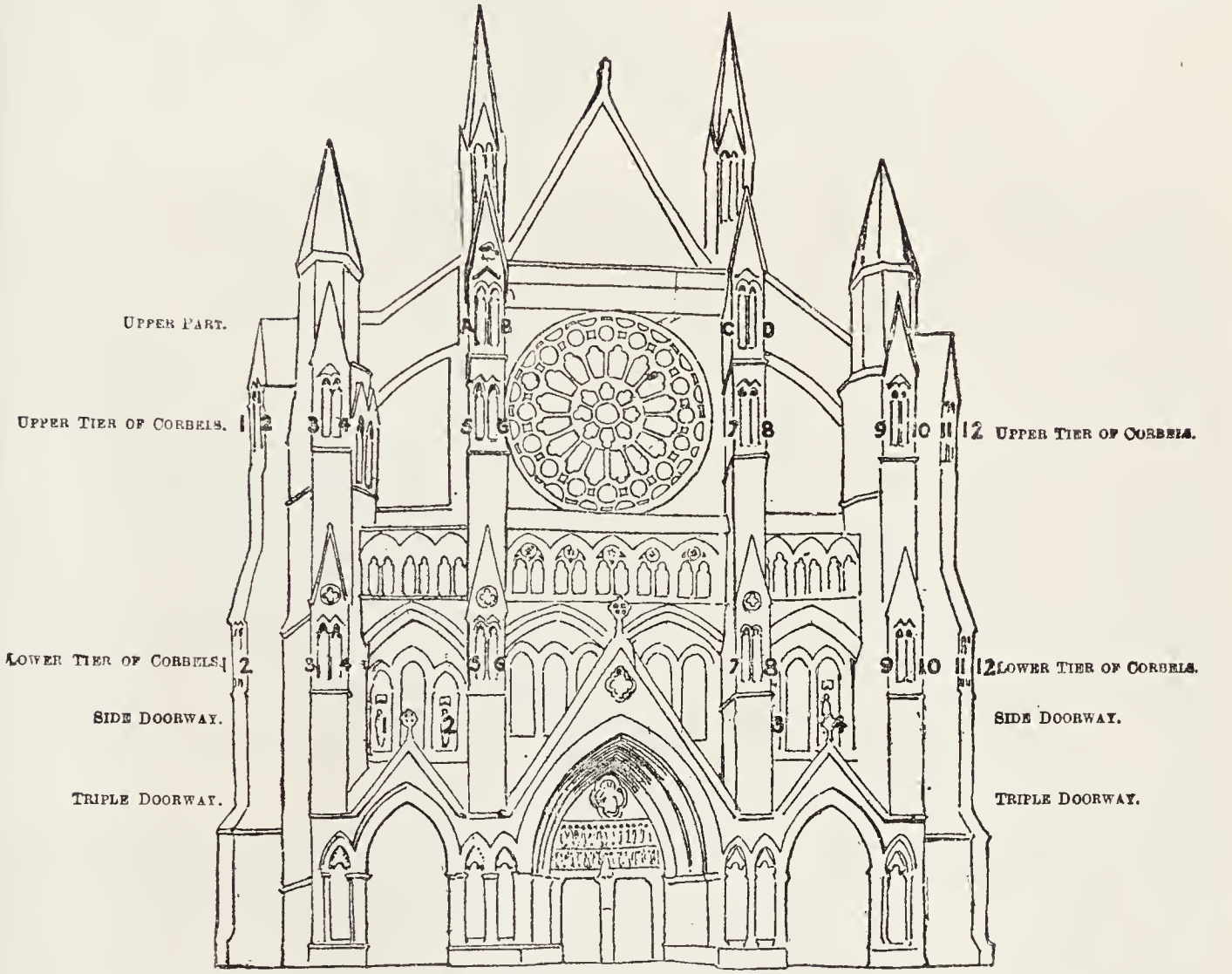
Mr. J. T. Micklethwaite's pamphlets. Mr. Bloxam's pamphlet on Chaucer's tomb. Information kindly supplied by: The Very Rev. J. Armitage Robinson, Dean of Wells; Mrs. Arundel Esdaile; Mr. Tanner; Mr. Lethaby; the late David Weller, b. 1867, d. 1923, Dean's Verger 31 years.



THE NORTH FRONT OF WESTMINSTER ABBEY.

As restored from the Designs of the late Sir Gilbert Scott.

[*For key plan see page* 115.



Key Plan of
UPPER PART
of North Front,

A.B.C.D. Archangels.—St. Michael, St. Gabriel, St. Raphael, St. Uriel.

UPPER TIER OF CORBELS
from East to West, beginning North-East Corner.

LATIN AND GREEK LEARNING.
1. The Venerable Bede.
2. Theodore, the Greek Archbishop of Canterbury.

THE PRIMITIVE CHURCH.
3. St. Alban, Martyr.
4. St. Aidan, First Celtic Missionary to England.

ROMAN CHRISTIANITY.
5. St. Augustine, First Archbishop of Canterbury.
6. Paulinus, First Archbishop of York.

MONASTIC INSTITUTIONS.
7. St. Benedict, Founder of Benedictine Order.
8. St. Dunstan, Statesman and Reformer, Archbishop of Canterbury.

MISSIONS AND MARTYRDOMS.
9. St. Boniface, the English Apostle to Germany.
10. St. Edmund the Martyr King of East Anglia.

MEDIÆVAL LEARNING AND SCIENCE. (South-West Corner.)
11. Roger Bacon.
12. Robert Grosseteste, Bishop of Lincoln, holding Magna Charta.

The figures in
LOWER TIER OF CORBELS
are all connected with the history of the Abbey, while those above are connected with the history of the Universal Church.

FROM NORTH-EAST to SOUTH-WEST CORNER as above.
1. Monastic History, Matthew of Westminster, Chronicler.
2. Printing, William Caxton.

EARLY ABBOTS.
3. Wulsinus, traditional Abbot.
4. Edwin, First Abbot of the Confessor's foundation.

ROYAL BENEFACTORS AND THEIR QUEENS.
5 and 6. Richard II. and Anne of Bohemia.
7 and 8. Henry V. and Catherine of Valois.

ABBOTS who were BENEFACTORS to the Structure.
9. Ware holding his Consuetudines, a Manuscript containing the rules of the Monastery.
10. Litlington, builder of part of the Cloisters.

DEANS of the NEW FOUNDATION.
11. Goodman, Second Dean of Elizabeth's collegiate foundation, holding the new statutes.
12. Williams, Lord Keeper, Founder of the present Chapter Library.

The figures over the

SIDE DOORWAYS,

on each side of the windows, are four other Abbots, all special Benefactors to the Monastery.

1. Laurence holds the Papal Bull which granted the Mitre, Ring, and Gloves to the Westminster Abbots. He also procured the canonisation of the Confessor from Rome.

2. Langham, the only Abbot who became a Cardinal and Archbishop of Canterbury. He left large sums of money to the Fabric, which were spent on the Building by Litlington.

3. Esteney, builder of the Western Window.

4. Islip, beneath whose rule the Chapel of Henry VII. was built; he also completed the West End of the Nave as far as the Towers.

The figures were all executed by Nathaniel Hitch, Sculptor.

Figures in the

TRIPLE DOORWAY.

Christ enthroned in Majesty, blessing the Church and the World.

Below the Twelve Apostles, St. Paul substituted for St. Matthias

In the panel a procession illustrative of those who have done faithful service to GOD and to Man.

Upon the East—Music, Painting, Sculpture, Architecture, Letters, Poetry, History, Philosophy—led by the Church. Two Benedictine Monks, an Abbot, an Archbishop.

Upon the West—Three Royal Builders of the Abbey head the procession, Edward the Confessor, Henry the Third, Richard the Second; followed by Law, Justice, Wisdom, typifying Legislation. A Crusader and a Knight representing War. Then Navigation, Astronomy, Physic, and Engineering complete the series.

On the Centre Corbel below, the Virgin holds the Crowned Christ in her arms.

The Portal was restored from the designs (somewhat modified in execution) of the late Sir Gilbert Scott; the figures by Brindley and Farmer.

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*** Explanation of *gr.*, grave, *m.*, monument; *pl.*, plan.

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